musical
COURIER

Jewels: Their Role in the Music World

Mozart Death Mask Found After 175 Years

Summer Events Take the Spotlight

JULY, 1948
25 cents

Eleazar De Carvalho. Distinguished Brazilian Conductor.

In the Summer Scene

TED SHAWN and RUTHANNA BORIS at the cocktail party celebrating the union of Ballet Russe de Monte Carlo and the Jacobs Pillow company for the summer season, opening early in July at Jacobs Pillow, Mass. (Photo by Walter E. Owen.)

LEONA FLOOD plays at the Shrine Hospital in Montreal. The Eskimo child had never heard a violin before.

BACKSTAGE AT CHICAGO'S ORCHESTRA HALL. Hortense Love, soprano, greeted by Hildegarde following the former's song recital for the benefit of the Tabernacle Neighborhood Center. Paul Ulanowsky was Miss Love's accompanist.

MARA GORDON, soprano, who recently gave a Times Hall concert, has made several Mexican appearances, one before President Alemán.

BIG THREE OF THE BATON at the Berkshire Festival. L. to r., Eleazar De Carvalho, from Brazil; Dr. Serge Koussevitzky; and Leonard Bernstein from New York.

STELL ANDERSEN, pianist, soloist under Fritz Reiner at Lewisohn Stadium on June 16, leaves for a European concert tour in August.

JESS WALTERS, on vacation on a ranch in Texas. The American baritone returns to London's Covent Garden Opera in January.

JOHN ALEXANDER, artist-pupil of Robert Powell of the artist voice faculty, Cincinnati Conservatory of Music, as Faust. He gave recitals at William Woods College, Fulton, Mo.; Jackson, Miss., presented by the MacDowell Society; Shorter College, Rome, Ga.; numerous concerts in Cincinnati.

NEW PAUL WHITEMAN BOOK, Records for the Millions, was launched at a recent cocktail party by The Hermitage Press, its publishers. Whiteman and William A. Taylor, Radio Editor of Musical Courier, look over the former's brain child.

TRANSPORTATION SIMPLIFIED. Hilda Ohlin, soprano of the Chicago Opera, hopes to take her new Playboy car to Europe late this year. She will sing in Amsterdam, Paris, Rome and Milan, and feature music by Virgil Thomson, Aaron Copland, Paul Bowles and Ramey Gassman.

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Research Undaunted

Despite the miserable living conditions in Europe, with even food and fuel scarce and costly, it is doubly laudable—and moving—to find that Central European musicologists continued their work among the greatest hardships. The Musical Quarterly recently published a tribute to the late Johannes Wolf, who died last year after a career spent in important labors which extended many of the horizons in early music research. He continued his work amid the bombings and slow ruin, in which some of his most precious collections of MSS. were destroyed.

There comes to hand, too, a prospectus and publication of the Internationales Musiker-Brief-Archiv (International Archive of Musical Letters), whose address is Kantstrasse 153, Berlin-Charlottenburg 2, Germany, and which contains a short compilation on Beethoven's Heiligenstadt "Testament" by Hedwig Mueller von Asow. It was issued to mark the 120th anniversary of the master's death. The original document is in the Hamburg Stadtbibliothek which acquired it (after a remarkable series of wanderings of the paper) in 1895 from the estate of Otto Goldschmidt, husband of Jenny Lind. Before this it had belonged to the violinist Ernst and previous to that was in the autograph collection of Aloys Fuchs, if one may believe B.'s biographer, Thayer. Originally in 1827, upon the sale of the composer's belongings it passed with many other papers into the possession of the Vienna art dealer Artaria & Co., but was given in November, 1827, according to a previous promise of the master's "ornery" nephew Karl, to Jakob Hotschevar, as noted on the back of the document in the latter's hand. It then went to Beethoven's brother Nikolaus Johann, a transcription also noted on the reverse side. From him it passed to Fuchs.

• • •

The present slender monograph of some 16 pages (in German) gives the text of the document and of various letters bearing on it. The most interesting part of the publication is an actual facsimile of the famous will in the composer's own hand, reproduced on coarse, heavy paper, no doubt intended to simulate the original, and enclosed in a pocket inside the back cover.

The letters in the monograph trace the history of the various wills of B. (there were three), the last of which contains a moving codicil written in a trembling hand by the composer on his death bed and which reads: "My nephew Karl shall be my only heir: the principal of my estate shall nevertheless go to his natural or testamentary heirs. Vienna, 23 March, 1827." The signature, misspelled in the final hours, reads "Luwig Van Beethoon."

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Although autographs of various masters exist in countless collections throughout the world, and the National Library in Vienna has photo facsimiles of musical autographs which have long been famous, there has until now been lacking a Central Archives for the letters and other documents of musicians. Through Dr. von Asow's work of some years, the IMBA was established in 1945. At present its efforts are directed to securing letters which are available through channels of trade and borrowing others from private collections. It also gathers and photographs all examples which have appeared in book form, biographies, newspapers and the like. It already has photo copies or facsimiles of many letters by the Bach family,, unpublished ones of Beethoven, Brahms, Bruckner, Gluck, Handel, Haydn, Liszt (some unpublished ones to Wagner and vice versa), Mahler, Marschner, Mendelssohn, Reger (some to George II of Saxe-Meiningen), Schubert, Schumann, R. Strauss, Schoenberg, Weber, the complete letter collection of Mathilde Wesendonck, etc. . . .

"BOHEMIAN" BACKGROUND MUSIC.

Louis Kaufman provides some "mood" melody for Milton Avery in the latter's Greenwich Village studio as the painter puts the finishing touches to a portrait of the violinist's wife and accompanist, Annette Kaufman. (Chapman-Rasponi Photo.)

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Germans Have Youth Orchestras

The Youth Orchestra idea has been introduced in Germany by Jerome J. Pastene, of Boston, 31-year-old Theatre and Music Control Officer with the Military Government of Wuertemberg-Baden. He organized an ensemble of 70 young Germans between the ages of 12 and 24, who are led by Richard Engelbrecht, anti-Nazi conductor who escaped to South America in 1933. (We understand the players are firmly prohibited from playing with canons.)

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Board of Trade to the Rescue

Washington, D. C., Board of Trade came to the rescue of the National Symphony's summer concert series this year by offering to raise a $15,000 special fund to underwrite the concerts against loss. Concerts will be played on a new $75,000 barge provided by Congress for the Watergate.

ON THE COVER

Eleazar de Carvalho has just returned to the United States following a South American season, where, among other engagements, he conducted the opening concert of the International Rotary Convention in Rio de Janeiro.

This month he returns to Tanglewood for the Berkshire Festival where he is again scheduled to conduct the Boston Symphony Orchestra and also to resume his activities on the staff of the Berkshire Music Center as assistant to Serge Koussevitzky in the conducting class.

Mr. de Carvalho was recently appointed to the faculty of the Juilliard School of Music and will act as guest conductor during the orchestral season next winter.

As a result of his success in this country last season, Mr. de Carvalho is on call for several of the major symphony orchestras here and will tour Europe in 1949 as guest conductor of leading orchestras on the continent. (Photo by Heinz.)

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Sixty-Ninth Year July, 1948

THE MUSICAL PARADE:

Edward Johnson is in Europe, mainly for a vacation. However, it may be assumed that the Metropolitan Opera's general manager is also on the look-out for singers.

Columbia University conferred honorary degree of Mus. D. on Paul Hindemith. . . . Menotti's The Medium, after a three weeks' run in London, was scheduled to open in Paris in a French version, sung by the company from America. Que voulez-vous? . . . Now the Colonne Orchestra of Paris, led by Paul Paray, is announced to arrive here for a tour in October, to be managed by Michel Kachouk. The Orchestre National, under Charles Muench, sails on Oct. 6, and Jack Adams will manage its U. S. tour. . . . The Houston Symphony has commissioned Don Gillis to write a symphonic suite based on life of Sam Houston. . . . Reported that the discovery of a half-brother long believed dead, but found teaching math in a little Polish town, has "complicated" disposal of Paderewski's estate. The pianist's sister died some time ago in the U. S. and named Sylvian Strakacz, former private secretary of Paderewski, as chief beneficiary. . . . John Gielgud will produce Medea (the Robinson Jeffers adaptation seen in New York) at the Edinburgh Festival in place of the Othello production by Orson Welles and the American National Theatre and Academy, which was cancelled because of difficulties in securing scenery from Rome. The title role in Medea will be acted by Eileen Herlie and performances will extend from Aug. 23 to Sept. 4. . . . Drama will also be represented by presentation of Everyman, medieval morality play, to be staged in the Norman Nave of Dumfermline Abbey.

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American music lovers will soon be able to hear and see the Vienna Philharmonic, Orchestre Nationale of Paris and various Italian, Swiss and Belgian orchestras via ten-minute film shorts, according to Eugen Sharin.

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That there are still hundreds of professional musicians in Japan is attested by a list sent us by F. Fujita of Otaku, Tokyo. Tokyo now has three main orchestras, the Nippon Philharmonic, conducted by W. Otaka; the Tokyo Symphony, led by H. (formerly Viscount) Konoye; and the Tokyo Philharmonic, under Manfred Gurlitt, emigré German musician, and various Japanese leaders. Among the solo artists mentioned, a few are known in America—Yamada, composer; Hiroaka, xylophonist, and Fujiwara, tenor, who have toured here. Our informant adds: "This list . . . does not include singers of popular songs." . . . Dr. Walter O. Robinson, oldest tenant of Carnegie Hall (he has had a speech and voice studio there for 50 years) was honored by Robert E. Simon, Jr., president of the hall, receiving as a testimonial recordings of great actors and orators.

• • •

TONAL TATTLING.—At the Virginia Festival in Charlottesville, ex-Secretary of State Stettinius presented prizes to winners among nearly 900 students in 16 school bands and orchestras. . . . 25th year of the ISCM is being marked by exhibit called One World in Music at N. Y. Public Library (42nd St.), including autograph letters of Schoenberg, Goossens, Sessions, Koussevitzky and Monteux. . . . The Italian Aviation Military Band will tour U. S. next September, according to announcement by Francis Loubet, who will manage the trip. . . . Abba Bogin, of New York, 22-year-old pianist, a student at Curtis Institute of Music, won the seventh annual audition of the Washington Chamber Music Guild award, including $100 and a concert appearance at Constitution Hall. . . .

Lines to the occasion were written and read by Homer G. Mowe on June 10 at the testimonial dinner honoring Carl Gutekunst, retiring president of NYSTA, and Edward Harris, incoming president:

THE PASSING BELL

The Pres'dency of NYSTA is an honor without doubt
But only he who's served a term knows what it's all about
So many things can happen when you've planned a well-laid plan
And most should never happen to a dog, much less a man.

You get the nomination. You get the NYSTA vote.
You get a Board of members wise, Vice-Presidents of note.
You think well-oiled machinery will make your pathway smooth,
That after over forty years old NYSTA's in the groove.
But any ex-officio can tell you with regret,
If you think you've *had* trouble, pal, you ain't seen nothing yet.

First, you have to find a hall where boys and gals can meet,
With room enough to seat them all, and where they'll let you eat.
You'll prob'ly have to compromise between food and a seat,
And members sometimes dine at home, but they can't sit on their feet.

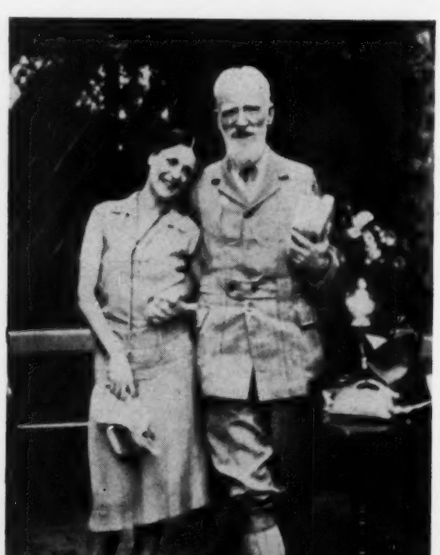
At ev'ry meeting of the year a speaker must be found.
You'd think that in good old New York celebrities abound.
But try to get them Tuesday night in April, March or May!
You'll find that ev'ry one you want starts for the Coast that day.

The Concerts can bring headaches; the Bulletin a chill.
If Board meetings don't get you, the Language Classes will.
But still there is one ray of hope. If we all work together
We'll keep old NYSTA moving on, no matter what the weather.

This year poor Carl is getting through. Ed Harris takes his place.
Once Carl was young and handsome. Now, just look at that old face!
The wrinkles crept in month by month, while silver tinged his hair,
If he had to serve another term he'd need a three wheeled chair.

Ed's faced his fate for just a month and things should have been simple,
But note that hollow in his cheek. Sister, that's not a dimple.
However we are here tonight to pledge our best assistance.
No matter how things may turn out, we'll not fade in the distance.

One can really live through two terms. Let not your spirit quail!
So Vale, Carl, and Ave, Ed, and to old NYSTA . . . HAIL!



HARRIET COHEN and GEORGE BERNARD SHAW at Britain's Malvern Festival. The pianist will be in America in 1948-49 from November to April, to hold master lessons and make a tour to the Pacific Coast through Canada, returning by way of the South. She will give a recital in Town Hall on March 6 and appear in several other New York engagements.

Bulletin about Lily Pons and André Kostelanetz relates that they marked their 10th wedding date on June 2 in London by rehearsing with the London Symphony for concerts in that city and Manchester, and that on July 4 they appear in a special "good-will" concert in the Roman amphitheatre in Lyons, France, with the orchestra of that city. . . . Virgil Thomson was the only new member of the department of music inducted into the Nat'l Institute of Arts and Letters, now marking its 50th anniversary. . . . The 1947 Notable Service Award by Park Ass'n of N. Y. went to the Daniel and Florence Guggenheim Foundation for their concerts in the parks of the metropolis. Some 26 million have heard programs in the 31 years of their existence. . . . AFM has ruled that players of the harmonica are eligible for membership. . . . Frank Guarrera, baritone, who won "Met" auditions this year, was engaged by Toscanini to appear in the Boito celebration at La Scala which the maestro is conducting. Herva Nelli, soprano from U. S., also booked for it. . . .

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We learn from Dansk Musiktidsskrift that a recent production of Ibsen's Peer Gynt in Oslo used new incidental music by Harald Saeverud, said to be "more characteristic of the work" than Grieg's. Bet it won't be heard as often. . . . Word from Germany of the formal clearing of Richard Strauss by a denazification court in Munich. The court ruled he had taken no part in the Nazi movement and had received no benefits from it. Incidentally, in Goebbel's diary the little doctor lists persons to whom he was sending birthday greetings. After Strauss's name is a large *"Nein."*

From bulletin kindly sent us by the French Direction Générale des Relations Culturelles, we learn that the famous string quintet of the Paris Hot Club has been reformed and has resumed its sessions, interrupted since 1939, at the Salle Pleyel. . . . Also that Henri Sauguet has written the music for the play Dom Juan (they spell it with an "m" in Paris), which has been a big success at the Athenée, with Louis Jouvet as the hero. . . . That *"une enfant de quatorze ans"* named Janine Fournier has played three concertos by Mozart with the Orchestre Colonne. . . . Georges Auric is doing the music for Sartre's first film Les Jeux sont faits. . . . And that the Government commissioned—or, as the French say, "commanded"—Darius Milhaud to write a special commemorative Symphony for the Revolution of 1848, which had its premiere under official auspices at a festival in June. . . .

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BEST WISHES DEPARTMENT.—Raya Garbousova, comely Russian cellist, was married to Dr. Kurt Biss, heart specialist of Chicago, on May 20 in Great Neck, L. I. . . . Another marriage of recent date was that of Herta Sperber, voice teacher and coach, and Alfred E. Hopkins. . . . Wind-up of this month's felicitations goes to Herbert E. Marks and Beatrice Boerum Landeck who were married in New York by Justice Julius Miller of N. Y. Supreme Court. Groom is genial head of Edward B. Marks Music Corp., publishers, and bride, graduate of Columbia, has taught music and edited several collections of songs.

"JEWEL SONG"

THE RÔLE THAT GEMS PLAY IN THE MUSIC WORLD

By MARIANNE OSTIER

(As Told to Hazel M. de Groot)

In the days when I was preparing for degrees in silver- and goldsmithing at the Academy of Fine Arts in Vienna, I was always finding fresh evidence of the liaison between music and jewelry. Much of musical literature has had to do with gems. Aside from the part jewels play in Faust, there are such operas as Wolf-Ferrari's Jewels of the Madonna; Bizet's Les Pecheurs des Perles, and, of course, Das Rheingold. Shostakovich has his Age of Gold ballet, and Dorothy Fields, in her ballad I Can't Give You Anything But Love, Baby, mentions that diamond bracelets are not purchasable at five-and-ten-cent stores.

Many of the jewelry pieces I am asked to design both here and abroad are related to musical events. A European soprano had a "lucky" unset cabachon ruby which it was her habit to hold in her hand during her concerts. She was superstitious about it, and its smoothness against her fingers was reassuring One evening it slipped and rolled downstage. Although it was later found and returned to her, the incident unnerved my friend, and she asked me to design a ring which she could wear turned in toward her palm. I planned the setting so that when the stone was turned in, the singer could still feel all of the ruby's familiar contours.

The Art of Selection

Little is known by most artists about the proper selection of jewelry. Indeed, many people do not even suspect that it should be chosen as carefully and self-searchingly as color of dress, hair style and complexion tones. It is hardly probable that a woman with red hair would wear an orange dress, or that a sultry brunette would wear unrelieved black. Yet frequently a woman selects a jewel for the sake of the gem itself without giving any thought to its appropriateness to her as an individual.

Consider, for example, the feminine ear lobe. Many may disagree with me, but I regard ear lobes as something less than beautiful. In earlier days, this problem was solved by the hair styles in fashion; for much of the old-time appearance of our grandmothers' daguerrotypes is effected by hair dresses that cover the ears completely. Nowadays, however, the upswept coiffure is *de rigeur* for evening, and daytime styles frequently show the ears.

Moreover, one ear lobe is just as different from another as our thumb-prints are dissimilar. The woman with a large, too-round face should by all means cover her lobes completely with enormous, bulky ear clips. A face that is long and thin should wear ear clips that are broad at the base, tapering toward and curving around the upper part of the ear. Where the bone of the cheek joins the cartilage attachment of the ear, there is a little hollow. Into this, the ear clip must nestle if it is to form an harmonious interlude between face and head.

Adorning the Ear and Hands

On stage, the musician can do much to make her appearance more impressive, without sacrificing comfort and ease, by the strategic selection of her jewelry. For singers I usually suggest ear clips or a hair ornament. A concert singer, of course, should avoid any ear adornment which moves with the motions of her head. The growing vogue for pendant ear clips is not for her.

MARIANNE OSTIER
at work on a design for jewelry. (Photo by Richard H. Althoff.)

If she wears a sleeveless gown, the choice of arm and hand jewelry is equally important. A heavy arm is considerably pared down by a bulky bracelet; a slim arm is made to appear rounder by appropriately slender chains set with diamonds or other stones. The position of the arm adornment is also important. A thick wrist is disguised by a band worn higher on the arm, while a slender wrist shows to best advantage if the bracelet is placed low.

The shape of hands can be altered by illusion with the rings one wears. The short-fingered, by affecting long rings, can create the impression of possessing long, slender hands. Broad, plump hands, by wearing large stones which are set high, appear daintier. Extremely long, thin hands are brought into better proportion by wearing rings that are horizontal in setting; for the eye follows the line of the ring, thus foreshortening the hand. All this is for more or less the close-up view.

"Long-Range" Effects

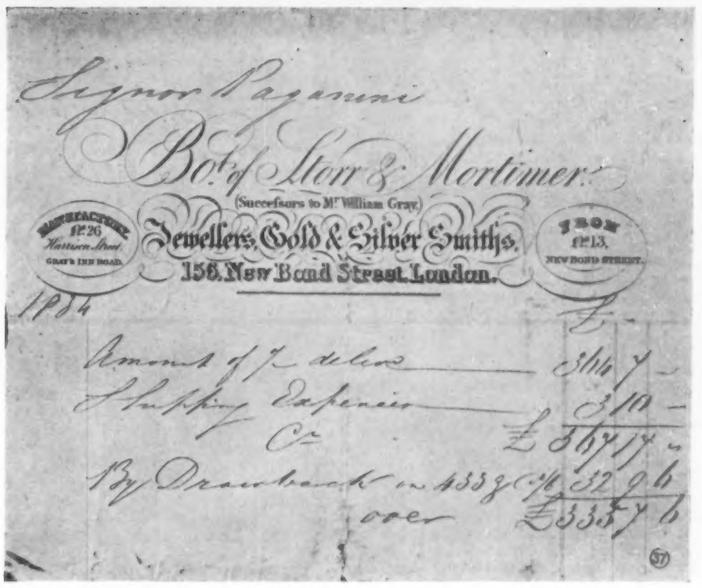
For the long-range effects, remember that when a singer stands on a stage under the searching publicity of a spotlight, she is the focal point of all eyes. I have been in the audience many times when I have wished I could take the artist offstage and rearrange her jewelry for best effect. A low-cut gown and a high choker of pearls or other gems simply do not go together. A necklace that follows the line of the gown as closely as possible, without restricting the artist's throat muscles, is preferable. For those who avoid any weight at all around the throat, my suggestion is a single large clip or pin for the round or V-neck, a pair of graceful clips for the square neck, worn one at each corner.

For other performing artists, the problem of jewelry selection is dictated by the instrument played. Violinists cannot comfortably wear ear clips, rings or shoulder pieces. But a jewel placed becomingly in the hair or at the waist can and does enhance her appearance, a phenomenon which is usually attended by greater poise. The pianist also generally avoids hand or arm embellishment, but presents a charming, graceful picture if she wears diamond ear clips or a jeweled pin in her hair on the side which faces the audience.

Avoiding Audience "Discords"

The best appearance possible should be presented by artist to audience. But is there no obligation vice versa? Many of my evenings are spent as one of the auditors at concerts. All around me, I see what must be a disquieting and disagreeable movement viewed from the stage—women with large hats, or hats with plumes or flowers that sway and dip in restless rhythm.

How often I have wished I dared stand on my seat and plead, "Please, ladies, do not wear nervous hats to a concert! If you must cover your heads, wear a veil caught with a pin, or a tulle snood, or a wide ribbon with a sparkling jewel. You will be a more lovable audience—and a handsomer one."



JEWELERS' BILL OF A GENIUS.

This is a receipted invoice sent to "Signor Paganini" by a prominent London firm in 1834. The items listed on the opposite side of the sheet (not shown here) are rings, bracelets and diamonds. At this period Paganini was at the height of his concert fame and in one tour of Britain alone (1832) earned some $85,000.

Marianne Ostier is internationally known as a designer of jewelry. She has created jewels for royalty and concert artists abroad and for many notables of stage and screen in this country. She recently returned to New York from Hollywood, where she was signed by a major film studio to design exclusive jewelry for stars in forthcoming productions. She comes of a family with a musically-cultured background. Her husband, for whose Fifth Avenue firm she creates many of her original designs, in former days was apprenticed to his father, who was jeweler to the court of Emperor Franz Josef in Vienna. In Mme. Ostier's private collection are many of the pieces which were fashioned for the late Emperor.

Russian Critics Approve New Symphony

A group of Moscow composers, critics and musicians recently heard a new symphony by Sergei Vasilenko, 70, played on two pianos by the composer and a pianist named Edelma. The symphony was hailed as a link between pre-revolution classical Russian music and that of modern times. It is to be played next season by the Soviet State Symphony.

Korn Named Associate Conductor Of Brooklyn Orchestra

Richard Korn has been named associate conductor of the Brooklyn Orchestral Association. The group is raising a fund of $67,000 to insure its first season. H. Zipper is musical director.

NCAC's President Resigns

National Concert and Artists Corporation have announced that at a meeting of the board of directors the resignation of Alfred H. Morton as president was accepted, effective July 1, 1948. Mr. Morton's interest in NCAC has been acquired by O. O. Bottorff and Marks Levine, presently vice presidents, who will continue as the sole stockholders. It was also announced that the offices of Chairman of the Board and that of President will be alternated yearly between Mr. Bottorff and Mr. Levine. Mr. Morton, who was a pioneer in the early development of television, is accepting an executive post with Twentieth Century-Fox, where he will direct their rapidly expanding activities in this field.

Opera Guild Elects

The Metropolitan Opera Guild, at the annual meeting of the board of directors at the Hotel Pierre, created for Mrs. August Belmont the office of founder and president emeritus. The resolution appointing Mrs. Belmont to fill this office for life was unanimously passed and a scroll, bearing a citation written by Archibald MacLeish, was presented to her. Office of honorary chairman was created also by unanimous action for Lucrezia Bori.

Succeeding Mrs. Belmont as president of the Guild is Lauder Greenway, elevated from the rank of first vice-president. Mr. Greenway is a member of the board of directors of the Metropolitan Opera Association and vice-chairman of the Institute of Fine Arts, New York University. He served with the U.S. Navy with the rank of lieutenant-commander.

Klein Booking Manager Of Carnegie Hall

Kenneth Klein, long associated with Town Hall, has resigned from that institution and has been appointed booking manager of Carnegie Hall, according to an announcement from Robert E. Simon, Jr., president of Carnegie Hall, Inc. Mrs. Eleanor Weatherly, who joined the Carnegie Hall staff last November, will continue to act as assistant booking manager. Mr. Klein will also act as public relations officer for Carnegie Hall.

LATIN AMERICA: Seasons Launched in Chief Centers

Buenos Aires

The Colon "Grand Winter Series" opened with a Concert which included the Beethoven Ninth Symphony preceded by the Handel Concerto Grosso No. 5 conducted by Wilhelm Fürtwaengler in his farewell appearance.

The eminent leader approached the monumental Beethoven opus with intense devotion and masterful grasp, and the Adagio molto e cantabile sang at its full sublimity, while the powerful Finale dramatically contrasted with mighty crescendos of unique brilliancy and force. The chorus trained by Terragnolo and the vocal soloists, Nilda Hoffman, Zaira Negroni, Koloman von Pataky and Angel Mattiello, cooperated in a memorable performance.

Cilea Revival

The first opera offered was the revival of Francesco Cilea's Adrian a Lecouvreur, not heard here since 1903 when it was premiered at the Opera Theatre with Pandolfini and Caruso in the leading roles.

The work has a complicated and rather incoherent libretto by Colautti based on the Scribe and Legouvé drama, and holds all the merits and faults of the Italian verism school. However, a flow of generally inspired melodies and the expert craftsmanship redeemed some weak moments. The cast included eminent figures: Maria Caniglia as the heroine was tragically impressive and endowed her singing with clarity and opulence of tone. Beniamino Gigli's Maurice had the expected tonal splendor. Fedora Barbieri's Princess de Bouillion lost no opportunity to bring the part to glowing life with luscious tones and histrionic skill. Victor Damiani as Michonnet displayed his accustomed polish and force. Angel Mattiello sang with authority as Prince Bouillion and Hilda Hoffman and Norma Palmieri took the roles of Mlles Juvenot and Dangeville with vocal and histrionic finesse. The divertissement devised by Margarete Wallmann for the third act was a visual pleasure with special success for Adriano Vitale (Mercury), Wasil Tupin (Paris), Alba Arsnova, Esmeralda Agoglia, Estela Deporte, Olga Ferri, Ruben Molet and the Ballet Corps. Gorgeous new decors by Nicola Benois and the stage action conceived by Carlo Piccinato were other high points of the performance.

Conductor Panizza's reading of the score was sensitive, warm or vibrant as required.

Boito's Mefistofeles was not so well done in spite of Ferrucio Calusio's magnificent reading of the score conceived with fine observance of vocal and instrumental balance particularly in evidence in the fine interpretation of the Prologue.

Giulio Neri, vocally opulent in a sharp characterization of the name part and Sara Menkes (Margherita), Juana Toso (Elena), José Soler (Faust), Emma Brizzio (Marta), Tota de Igarzabal (Pantalis), filled the cast and Maria Delia Garcia and Ciro Figueroa performed with artistry the Greek dance of the Classic Sabbath Night.

A New Soprano

The traditional Gala Performance of May 25 in commemoration of the 1810 Revolution took place with great brilliance. A huge audience headed by the National and Municipal Authorities and the entire Diplomatic Corps packed the golden auditorium. The occasion marked the sensational debut of Elena Arizmendi, young Argentine soprano, a former pupil of the late Maria Barrientos, in the role of Mimi in La Boheme.

Graceful and pleasing to behold the newcomer endowed her acting and singing with a complete identification with the role. Her voice has tonal purity, is produced with surety and ease in all registers and displayed with consummate musicianship. Her diction impeccable. Altogether she scored an outstanding success and was the recipient of ovations. Gigli's Rodolfo excelled in the beautifully projected "mezza voce" passages. Supplementing were Renato Cesari's Marcello, sung with vivacity and vocal freshness, Olga Chelavine's Musetta of unusual charm and artistry, Angel Mattiello's Schaunard, and Juan Zanin's Colline. Josef Gielen's stage direction and Panizza's reading of the score contributed to the high level of performance.

Delia Rigal Back

Traviata brought the reappearance of Delia Rigal as Violetta, after her return from debut in La Scala, Milan, where she has been engaged for twenty performances for the forthcoming season. The Argentinian soprano's delineation of the part reached heights in the dramatic scenes of the second and fourth acts and throughout displayed opulent tones and acting of dramatic fervor. Due to the failure of Tagliavini to arrive, Gigli was the Alfredo. Carlos Guichandut completed the principals as the Elder Germont. The ballet of the third act featured Ada Kristel, Lida Martinoli and Victor Ferrari as leading figures. Ferrucio Calusio conducted.

Puccini's Manon Lescaut was given with a stellar cast headed by Caniglia in glorious voice and the tireless Gigli as a superb Des Grieux. Renato Cesari sang the Lescaut with youthful vigor. The stage sets were not up to the usual Colon standard. Panizza conducted.

The Paul Claudel poem Jeanne d'Arc au Bucher, with music by Arthur Honegger, was revived with great success. The realization by Margarete Wallmann fits better into the mould of a "staged oratorio" than as a "mimo drama," because the leading parts, Jeanne d'Arc, Frere Dominique and the Corus, even if mostly static, are placed on the stage in costume and declaim or sing. Also the varied visions of the saint, performed by ballet corps members or comedy artists, occasionally talk when required. As a whole, the spectacular groupings with the aid of the Benois colorful costumes and monumental decors provided an effective visualization of the Claudel-Honegger tone poem. Clemens Krauss conducted with mastery, while Clara Cyuela (Jeanne), Felipe Romito (Dominique), Mafalda Rinaldi, Amanda Cetera and Tota de Igarzabal headed a large cast.

Instrumentalists Appear

The Lener Quartet offered a complete cycle of the Beethoven Quartets before appreciative audiences. They played with beauty of tone, technical mastery and balance.

Byron Janis, young North American pianist, offered four concerts at the Colon. The regular audience of the first recital greatly increased for the second, and enthusiastic throngs packed the auditorium at further concerts.

The Bach works provided occasion for playing of notable clarity and musical quality. The Beethoven Sonata Op. 31, No. 2 had a sensitive portrayal, while the Chopin pieces were notable in the contrast of tone coloring, temperament and virtuosity.

Jacques Thibaud, French violinist, also appeared with great success at the Colon. His notable feeling for style impressed the listeners throughout the programs.

Arrau in Series

Claudio Arrau offered a series of seven concerts at the Grand Rex before capacity audiences, besides a magnificent interpretation of the Beethoven Concerto No. 3 for Piano and Orchestra with the Asociación Filarmónica de Buenos Aires conducted by Juan José Castro. At the zenith of his career, Arrau's art shines with effulgence in any score he performs. The Schumann Kreisleriana and the Symphonic Etudes were compelling in expository skill and beauty and warmth of tone. The Brahms scores had noble tone and sensitive feeling, not to mention the Chopin groups played in true romantic style.

Gaspar Cassado proved at the Colon that he is a real sovereign of the cello. His interpretations of Sonatas by Haydn and Brahms and minor scores by Respighi, Debussy, Ravel, Nin, and his own compositions thrilled the audiences with his exemplary style, depth of feeling, clarity of execution and superb tone. The appearances of Ernest von Dohnanyi, Hungarian pianist and composer, were also an interesting experience.

Mariemma Applauded

The Daniel Society presented the Spanish danseuse Mariemma at the Politeama. The varied creations conceived for the Albeniz, Gambao, Breton and popular Spanish music brought into relief the finesse, dashing rhythm and marvelous castanets of the newcomer. A word also about that large ensemble of some one hundred members called "Coros y Danzas de España" which offered a series of regional dances from La Coruña, Bilbao, Lerida, Legroño, Malaga, Oviedo, Tenerife, Caceres, Sevilla, Vigo and Zaragoza in a kaleidoscope of color and with authentic flavor.

JORGE M. WHITE.

IN THE GARDEN OF SENORA JEAN UTAY

in Puebla, Pue., Mexico. Rose Bampton (right), soprano of the Metropolitan Opera, who closed the season for eight Community Concert Associations in Mexico, including that of Puebla, with (l. to r.) her accompanist, Constantine Callinicos; Mrs. Hallett Johnson, Community Concert representative for Mexico; Senora Utay, general chairman of the Puebla Community Concert Association. (Photo by Salvador Gordoa.)

WINIFRED HEIDT

at a dress rehearsal of Gioconda at the Opera Nacional, Mexico City. The American singer opened this opera's sixth season as Carmen, with Raoul Jobin as Don Jose and Irma Gonzalez, Micaela. Later she sang Delilah in Samson and Delilah and Laura in the Ponchielli work. With her in the picture is her husband, Eugene Conley, tenor. (Photo by Mayo.)

Dr. Unger Back from Europe

Dr. Heinz Unger has just returned from a successful European tour which took him to Spain where he conducted twenty concerts from February to May in Madrid, Valencia and Barcelona. Among the seldom played works he gave performances of the Mahler Symphony No. 1 and No. 4; the Beethoven No. 9 and the Berlioz Fantastique. Of contemporary British music he gave first performances of Britten's Passacaglia from Peter Grimes; The Perfect Fool by Holst; Arthur Benjamin's Overture to an Italian Comedy and the Gordon Jacob Passacaglia. Of Spanish contemporary music he performed works by Guridi, Turina, Rodrigo, Molleda.

Dr. Unger appeared in sold out houses and gave many repeat performances.

After a stay of only a few hours in New York, Dr. Unger continued to Havana to conduct the Philharmonic Orchestra in June. In July he conducts the Toronto Symphony.

Callinicos Closes Season in Mexico

Constantine Callinicos has finished a season of fifty-four concerts as pianist and accompanist. He returned to New York the middle of June after eight engagements in Mexico accompanying Rose Bampton, soprano, and giving piano recitals of his own en route. On June 24 he flew to California to accompany Dorothy Kirsten, soprano, and Mario Lanza, tenor, in San Rafael on June 27. Toward the latter part of July Callinicos is scheduled for a variety concert in which he will appear as conductor, composer and pianist.

Bohuslav Martinu for Princeton

Bohuslav Martinu, Czech composer now resident in this country, has been appointed visiting professor in composition in the music department of Princeton University. Mr. Martinu sailed June 22 for France, where he will remain three months before assuming his duties at Princeton. He has signed a long term exclusive contract with Boosey & Hawkes.

La Berge in Latin-America

Bernard R. La Berge left on June 12 for a trip through the Caribbean and the South American republics, in the interests of artists under his management. Included on his itinerary are Havana, San Juan, Port au Prince, Caracas, Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Santiago, Lima, Quito, Panama City, Kingston. He returns to New York in August.

MEXICO: Ponce Mourned; State Controls Music Events

By Verna Carleton Millán

Mexico City

The music world here mourned the recent death of Mexico's most beloved composer, Manuel M. Ponce. Born in Fresno, Zacatecas, on Dec. 8, 1866, he began to compose while in his early teens. At fifteen he left his country for Germany, where he studied music and composition for several years under Martin Krause in Berlin. Later in Italy he was a pupil of Enrico Bossi. When he returned to his own country in 1909, it was on the eve of the Mexican Revolution, which was to have such far-reaching effects on Mexico's cultural life. Responding to this new impulse, Ponce began in his compositions to utilize for the first time the rich folk-themes of popular music. His European training, however, had definitely moulded his talent, so that he went back to Paris and spent there (from 1925 to 1934) the most fruitful years of his career. During this time he studied under Paul Dukas, although conserving to the end his own classic style.

(Ponce once told a story about Dukas to the Mexican critic Antonio Rodriguez which gives a vivid portrait of the two composers: "When I reached Paris I showed my Concerto for Piano and Orchestra to him. He looked at it and then said, in a tone of benevolent reproach, 'Nobody composes that way today.'")

Upon his return from Paris in 1934 Ponce settled down to a more or less tranquil life, teaching piano and folklore at the National Conservatory of Music, while his compositions continued to emerge from his studio almost too prolifically.

In addition to his more important symphonic and orchestral compositions, such as Cantos y Danzas Antiguas Mexicanas, Suite en el Estilo Antiguo, Tres Cantos de Tagore, for voice and orchestra, Concerto del Sur for guitar and orchestra, dedicated to Segovia, and the Violin Concerto written in 1942, Ponce was the author of more than fifty compositions for guitar, 150 songs, and dozens of preludes, sonatinas and sonatas for the piano, yet he was best known for his Estrellita.

Fortunately, after years of illness, failures and economic privations, he received the greatest honor his country could bestow a few weeks before his death, when President Miguel Aleman awarded him the 1947 National Prize for Arts and Sciences. Ponce's many friends, who knew how gravely ill he was at the moment, felt a deep satisfaction that his last days were made happier by this award. His real tragedy lies in the fact that he was caught between two traditions, not really belonging to either one. Yet he was so passionately devoted to his art, and what he wrote was such a sincere expression of a sensitive and truly creative soul, that much of it will surely live in the hearts of future generations.

Institute of Fine Arts Influential

Concerts, ballet, art exhibitions and lectures have been given a new impetus at the present time, thanks to the Institute of Fine Arts, created over a year ago by the Aleman government. Carlos Chavez, the turbulent and very active director of Mexico's Symphonic Orchestra, had long cherished the idea of such an institute to stimulate the production and appreciation of the arts, but it was not until the beginning of 1947 that President Aleman appointed Chavez to head this semi-autonomous organization.

According to the new law which the President presented to the Mexican Congress it was agreed that the new institute have the following aims:

1. To cultivate and stimulate creation and investigation in the field of fine arts, in its branches of music, plastic and dramatic arts, the dance, literature in all its forms and architecture.

2. The organization and development of professional education in all branches of the fine arts and of artistic and literary education in the Kindergartens, Primary Schools, High Schools and Normal Schools.

The decree also established that the Conservatory of Music, the National School of the Dance, the School of Plastic Arts and all the other music and art departments, formerly dependent on the Ministry of Education, were passed over to the direction of the Institute. Headquarters have been set up on the top floor of the imposing Theatre of Fine Arts.

New Conservatory Orchestra and Opera Group

Musical activities received a firm impulse when still another presidential decree established the Symphonic Orchestra of the National Conservatory of Music, directed by Eduaro Fernandez Moncada, with the object of training young conductors and soloists in practical orchestral work. The Institute also created a new Opera Company connected with the School of the Opera which offered thorough professional performances last year of Gluck's Orpheus, The Secret Marriage of Cimarosa, The Puppets of Maese Pedro of de Falla and La Serva Padrona of Pergolesi. This fall the Institute expects to give a very full program of ballet, opera, symphonic and solo concerts, with local and important foreign artists.

"In countries such as Mexico, government support is the only possible solution for the crisis in cultural life. We completely lack here the impulse of that fine private initiative which makes it possible for countries like the United States to possess the best in music and art," Carlos Chavez explained to the Musical Courier representative in a special interview about his plans. "What we are trying to do now is build up an organization that will function for years to come, but in order to do so, we must be financed while public taste is being awakened to the point where it will support future activities of this kind."

"Dictatorship" Feared

There is no doubt that the Institute of Fine Arts will accomplish very brilliant things in the near future and that it has already made an imposing start. However, there is another side to the question. What will happen now to the independent concert and other musical organizations that do not have this economic support and must face a competition that is growing keener every day? Already there have been rueful cries to the effect that the Institute, whether willingly or not, may well become a 'dictatorship' by absorbing all musical events.

It is sad to have to confess that each day public attendance is becoming scarcer at concerts, while the Mexican movie theatres are piling up the greatest profits in history. Alexander Borovsky, after one brilliant piano recital played to an almost empty theatre, suspended his two other scheduled concerts and went on to the happier and more responsive audiences of South America. In spite of all this, the Daniels Concerts have announced a 1948 series including outstanding names such as Arrau, Horowitz, Iturbi, Rubinstein, Sandor, Milstein, Francescatti, Heifetz, Casals, Cassado, Segovia and many others, to appear here during the summer and fall. Commercially, the Mexican music world is in a bad slump just now, and no one can safely predict where it will all end.

CUBA'S EX-PRESIDENT AWARDS SONG PRIZES.
Dr. Ramon Grau San Martin, retiring Chief Executive of that country, gave composers their awards at the fourth annual "Day of the Cuban Song" held at the Auditorium Theatre in Havana. First prize, a diploma and $1,000, this year went to Olga de Blanck; second prize, $500 and diploma, to R. Prats, and third prize, $250 and diploma, to Alberto Sanchez. In the photo, besides Dr. Grau San Martin, are Maritza Alonso, director of the Bellas Artes Society; Dr. C. Arazosa, Minister of Education, Conchita Gallardo and the winners.

GUATEMALA: Its Democratic Regime Fosters Art Life

Guatemala City

Guatemala, having emerged from long years of dictatorship, is progressing musically. The last three years, the first Guatemala has ever known of a truly democratic system, have seen the birth of the Pro-Arte Society, which is responsible for the appearance of noted artists in this country. Among these are Spalding, Piatigorsky, Cassado, Bruna Castagna and many others too numerous to mention. Working under great handicaps, the Pro-Arte Society looks to the future and expects that it will be instrumental in creating musical activity in the country.

The Orquesta Nacional under the leadership of Andres Archila, has just returned from the music festival in Cartagena, Colombia, where its program was cut short by the revolution in that country. The orchestra gives two concerts a month, playing the works of the masters; it is indeed a pleasure to see the enthusiasm of the crowds that fill the theatre at each performance. One of the latest artists to appear with the Orquesta Nacional was Zino Francescatti.

Contest for School Choruses

At the end of the school year, there is an inter-scholastic contest of children's choral groups. The winner is chosen by the public, which attends these concerts in the Parque Central in Guatemala City. (Choral singing in Guatemala until recently, had been sadly neglected.) There is also the Coro de Guatemala, made up of men and women in all walks of life, a group which has given excellent performances.

The National Conservatory, under the direction of Salvador Ley, is doing a wonderful job, teaching its pupils in all branches of music. These children come to the Conservatory from all social classes at a very early age, and they are carried to their graduation, with the state paying all tuition and maintenance fees.

The Radio Nacional, with its call letters TGW, is now under the direction of Miguel Sandoval, known in the United States as a pianist, conductor and composer. The Radio Nacional divides its activities into two groups, commercial and cultural. Under the latter, the best in music is given to its many listeners by the medium of records. The "live" talent consists of a salon orchestra, chamber music, dramatic sketches, scientific talks, literature and singing. Coconi de Ruiz, mezzo-soprano, has a weekly series of recitals over this station.

Opera to Be Revived

Guatemala will have its first opera season in 30 years this summer. It will be sponsored by the Asociacion de Opera en Centro America, whose general director also is Sandoval. Most of the artists who form the company will be drawn from North American talent.

All these musical entities are working together, cooperating in everything that is within their power for a better musical future in Guatemala.

Hodge Leads Mexican Orchestra

Leslie Hodge has for several years occupied the podium of the Orquesta Sinfonica de Guadalajara in Guadalajara, Mexico. Following a concert career in his native Australia and after conducting in the United States, Mr. Hodge was appointed director of the Guadalajara orchestra and directed the 1941-42 season. From 1942 to 1945 he served in the U.S. Navy. After his discharge he resumed his post in Mexico and has continued giving a 12 months season of subscription, popular and extra concerts.

Kindler in South America

Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., is on a conducting tour of South America following his return from engagements in Europe. Next winter's season of the orchestra is to open Oct. 14, with a solo appearance of Fritz Kreisler.

Gero Leaves for Guatemala

Constanzo Gero, tenor, leaves July 16 on a tour of Guatemala to sing the leading roles in Madama Butterfly, Boheme, Rigoletto and Barber of Seville.

VIENNA: Bruno Walter's Return Hailed

By DR. ERWIN MITTAG

Vienna

Those in other countries cannot imagine what Bruno Walter's return meant to us. It not only brought back past days, the unforgettable Mahler-Walter era, but demonstrated that ethical values are absolutely indispensable for real art. The two concerts he conducted were nothing less than triumphs for his undiminished mastery. The program of the first contained Bruckner's Te Deum and Beethoven's Ninth Symphony. The President of the Republic; the Chancellor Dr. Figl; many Ministers and the diplomatic corps—all the important folk were, in short, present.

The second concert was a Mahler festival. Nobody else could give such an authentic reading of the Second Symphony (the "Resurrection"). I was among the few who had the privilege of being admitted to the rehearsals, and it was fascinating to see how the Philharmonic Orchestra and the choirs virtually hung upon his words. Rosette Anday sang the "Urlicht" with wonderful expression and Maria Cebotari's clear soprano soared to the heights.

Among the receptions given in honor of Walter and his daughter Lotte was one by Dr. Alexander Hryntschak, president of the Gesellschaft der Musikfreunde. His flat is in the neighborhood of beautiful Schwarzenberg Park. Prince Schwarzenberg was among the guests and, as the sun was setting on a wonderful spring night, the whole assembly entered the romantic park, to listen to Mozart's Clarinet Quintet played by soloists of the Philharmonic Orchestra.

Two Historical Events

Two sensational events in musical history have happened in Vienna during recent weeks, and yet have been hardly noticed. Beethoven's last known relative died. He was a painter, an elderly man whom nobody knew. The Municipality of Vienna honored him with a memorial tomb (*Ehrengrab*).

The second event was the finding of Mozart's death mask after 175 years. It is pointed out in all Mozart biographies that the death mask had been lost. But recently the sculptor Richard Kauer found among old metal, destined for melting, a bronze casting which doubtless represents Mozart's features.

The explanation given for his find is as follows: Five minutes before 1 o'clock on Dec. 5, 1791, the first visitor in the house of death was a man who called himself Müller. In reality he was a Count Deym, an adventurer, who had to leave Vienna. He later lived in Naples, where the Princess Caroline, a daughter of Maria Theresa, engaged him as Court sculptor. There he had a wax cabinet containing ancient plastics. After his death—so the story runs—time played havoc with this collection and all the gypsum objects were destroyed; the bronze plastics, however, remained. After twelve years' search for these relics, the mask was found.

Composers' Activities

As for the activity of Austrian composers, our leading figure in this field, Hofrat Josef Marx during recent years has composed three string quartets, a Frühlings ("Spring") Sonata for violin and piano, and several songs. His style is one of amplified tonality. In his songs he is considered by many the successor of Hugo Wolf.

Egon Kornauth follows a Romantic line. E. H. Apostel, a pupil of Alban Berg, represents a modern trend. His latest composition is called Kubiniana, and is inspired by Kubin's pictures.

Among the young generation, there is Theodor Berger, whose scores are a mixture of post-romantic elements and a few atonal accents. His latest work is a "Homeric" Symphony.

Alfred Uhl, a pupil of Franz Schmidt, was badly wounded in the war. He refrains from all tonal radicalism and does not follow any special school. He apparently wishes only to please the public by his music. His Symphonia Graziosa shows a sense of humor and irony. Four Nocturnos for orchestra are worthy of attention.

Anton Heiller, also a Schmidt pupil, is very gifted. His Toccata for piano has gained some reputation in a certain sense.

A pupil of Hans Gal is Raimund Weissensteiner, a priest, who has already composed a great deal, and whose Fifth Symphony won a State Prize in 1947. He is, first of all, a symphonic composer, following the path of Bruckner and Reger.

Block Opera Produced in Linz

....I was in Linz for the first night of Frederick Block's opera Samum. John Hugo Karg and Mme. Paulini-Scholz were the excellent protagonists of the leading parts. The young conductor Randolph gave a good performance. Frederick Block is a native Austrian, who died in the United States. His widow, who was in the audience, was deeply touched by this posthumous performance and by the public's sympathetic reaction.

Concerning the Vienna Music Festival in June, I shall have more to tell in a later letter.

LONDON

By ARTHUR NOTCUTT

London

If there is one branch of music in which Great Britain especially excels, it is choral singing. It is universally admitted that the British choirs have no superiors in the world; the famous choirs of the North of England, such as Leeds, Sheffield and Huddersfield, for generations have been singing the great classics —Messiah, Elijah, etc.—as part of the everyday life of the singers. It is considered a high honor to be admitted to membership of one of the three choirs above mentioned.

During the last twenty years or so, a great effort has been made to raise the standard of choral singing in London, and the Royal Choral Society is now a magnificent body of singers trained and conducted by Sir Malcolm Sargent. This choir is nearly 1,000 strong and somewhat unique, but there are smaller choirs of about 250 voices whose level of excellence is now a challenge to those in the North. Among them is the Philharmonic Choir, originally formed by Kennedy Scott and now re-formed by Frederic Jackson. In conjunction with the London Philharmonic Orchestra, this choir recently gave a performance of Verdi's Requiem that has never been surpassed at the Albert Hall. The work was given under the direction of Victor de Sabata, conducting without score and with a puissance that was remarkable. The singers were Joan Hammond, Gladys Ripley, Frank Titterton and Norman Walker, who with the possible exception of Titterton, whose voice has not the required volume, were inspired by de Sabata to superlative singing. The mass requires a style entirely different from that of an oratorio and not only vocal technique but a spiritual study of the especial character of this music is essential. The choral work was first rate, some lovely pianissimos being achieved in the opening Kyrie and intense dramatic power in the Dies Irae.

New Presentation of Boris

The opera houses are shortly closing down for the summer months (but ballet will continue at Covent Garden) prior to re-opening in the early autumn.

The last production of the season was an entirely new presentation of Boris Godounov. As is well known, there are several versions of this opera—two are entirely Moussorgsky's own work, untouched by any other hand, the first of which was given in Leningrad in 1928 and in London at Sadler's Wells Theatre in 1935. This contains a penultimate scene, Before the Church, which is not in any other version and displaces the better known scene in the snow near the forest of Kromy. The version given at Covent Garden was the revised Moussorgsky edition, and for the benefit of American readers the scenes are quoted in sequence, as they may like to compare it with the Metropolitan production. PROLOGUE. Scene 1. Courtyard of the Monastery. Scene 2. Coronation Scene. ACT I. Scene 1. Pimen's Cell. Scene 2. The Inn. ACT II. Scene 1. The Tsar's Palace. Scene 2. Sandormir Castle. Scene 3. The Castle Garden. ACT III. Scene 1. The Council room in the Kremlin. Scene 2. The Forest of Kromy.

Subsequently, Rimsky-Korsakoff re-edited his friend's work, which he described as too harsh, and re-orchestrated large slices of the opera in the revisions of 1896 and 1908.

There are two essentials to a satisfying performance of Boris—firstly, the interpretation of the name part, and secondly, a chorus that can both sing and act. Leaving entirely aside for the moment the quite unforgettable Boris of Chaliapin, it is well nigh impossible to find anyone now who can fully measure up to the enormous demands of this part. There may be Russians who can do so, but it is difficult to think of any known singer of the present day who can do complete justice to this complex role. The excellent Italian baritone Silveri, who has distinguished himself in Italian operas, has not by any means the right type of voice: he is a high baritone and this music is written for a bass-baritone. Although he sang the death scene with beautiful tone and tender expression, it is not his part.

As regards the second feature, the choral singing was the best we have heard in any English production. Quite apart from the excellent quality of the voices, the singing gave the impression, which is so necessary, that it is *they*—the people—who are the real protagonists of the drama and not "Boris" himself. When the opera was first introduced to London in 1913 and 1914 with Chaliapin in the Rimsky-Korsakoff edition, the chorus came direct from the Russian Opera houses. Nothing like it has been heard before or since, nor is there likely to be. The voices were superb, particularly the basses, and they enacted the important scenes with a conviction that only those who had the good fortune to be present can realize. It is much to the credit of the Covent Garden chorus that even those of us who had memories of the 1913-1914 season were impressed by the high standard achieved. The only other character of real importance is that of the monk Pimen, whose music was most movingly delivered by David Franklin. Much of the singing in some of the smaller roles was sadly inadequate.

The production, gorgeously mounted, was by Peter Brook, young man possessed of many excellent ideas, but also having some unfortunate tendency to elaboration and even bordering on vulgar display. Costumes and scenery were designed by Wakhevitch and the conductor was Rankl. To conclude the opera with the Forest Scene, with the Idiot singing his plaintive phrases, was a complete anti-climax after the tremendous drama of the death scene of Boris and his farewell to his son. Those who had not heard the opera before were obviously puzzled. While the production is extremely interesting from an historical angle, it is not likely to find favor with the public.

A Lesson for London

Sir Thomas Beecham has been much in the limelight recently and caused one of his periodical stirs in London musical circles. He had announced a concert with the R.P.O. of British music, comprising four weeks, one each by Elgar, Delius, Bax and Bantock. The only ones which were really familiar were Elgar's Falstaff and Delius's Paris which represent these respective—and entirely unlike—composers at their finest. Now it is a sad but true fact that, except on the rarest occasions, a London audience will not be drawn to the Albert Hall by a program of British music—and this occasion unfortunately proved no exception; so much so, that a few days before the date, Sir Thomas cancelled the concert owing to lack of public support. In the course of a lecture he delivered at Bristol, he spoke in his own inimitable manner of his action, and chastized not only the public but the municipalities for their shameful neglect of British orchestral music. Quite a considerable amount of publicity has been given to this in the press and there is no doubt that Sir Thomas (who has given several concerts of British composers during his various visits to America) was justified. Unquestionably good will come of it and the first reaction was an invitation by the Bournemouth Municipality for him to conduct their orchestra in a purely British program. Sir Thomas has accepted, and it is highly probable that the Bournemouth Concert Hall—an excellent building acoustically and capable of seating a large audience—will be crowded to its doors! If so it will be a lesson for London.

Lieder Recitalists Excel

Two young lieder singers of exceptional talent have recently given recitals. Both are members of the Vienna State Opera and have appeared several times at Covent Garden with great success. The two referred to are Elizabeth Schwarzkopf and Irmgaard Seefried. Schwarzkopf has a fine voice, capable of many shades of expression and dramatic power, with a lovely legato and soft high notes. Seefried's voice is considerably lighter in timbre, but of crystalline purity. It is not capable of expressing strong emotion, but she sings with the silkiest of tone. She specializes in Mozart, and in some ways her voice is reminiscent of that of Schumann. These young singers are sopranos, and in addition to their art are charming in appearance.

AGATA BORZI,

coloratura soprano, in front of I Fiardini, Milan. Miss Borzi has sung in Barber of Seville, Rigoletto, Lucia di Lammermoor and Traviata in Torino, Florence, Genoa and Mantua. In the fall besides reappearing in several of these cities, she will sing in Venice, Rome, Naples and elsewhere.

Riegger Symphony Wins

The Music Critics Circle of New York City has bestowed its annual orchestral award on Wallingford Riegger for his Third Symphony, first performed in the orchestral concert of the Columbia University Festival of Contemporary Music on May 16, Dean Dixon conducting the CBS Symphony. The work was commissioned by the Alice M. Ditson Fund. Dramatic scores received no award this year, but a special citation went to Stravinsky's ballet score for Orpheus. For a chamber music award, decision was reserved.

SWITZERLAND: Meeting Place for Europe's Artists

By GEORGES BERNAND

Geneva

Switzerland is a small country, but a great music consumer. Here the boldest streams of contemporary music meet and the largest cities are increasingly visited by artists of international fame. Five Swiss cities possess their own symphony orchestras, Berne, Basle, Zurich, Winterhour and Geneva, among which the last has the well-known Orchestra de la Suisse Romande, generally considered the best. This group not only plays in Geneva, but goes on tours and gives series in other cities of French Switzerland, such as Lausanne, Montreux, Vevey, Neuchatel, La Chaux-de-Fonds and Fribourg.

The strong personality of its conductor and founder, Ernest Ansermet, played an extremely important part in the development of the orchestra. American listeners recently had opportunity to appreciate the qualities of Ansermet when he conducted several concerts of the NBC Symphony as well as in other cities of the United States. A champion of new music, this conductor has devoted himself especially to modern composers. The Geneva Radio also broadcasts many first performances. There have been 130 of them in the past year, by 116 composers of different nationalities, among which were several Americans (Copland, Virgil Thomson, Samuel Barber, Hindemith, Stravinsky, etc.).

New Tendencies

Last fall at the "International Meeting" held in Geneva to discuss the question whether present day moral progress matches technical development, and the principal nations were represented by some of their best thinkers, there took place the Swiss premiere of Martinu's Fifth Symphony, which Ansermet gave last January with the NBC Symphony.

During the series of twelve subscription concerts of the Orchestre de la Suisse-Romande we heard the Petite Suite Concertante by the Swiss Willy Burckhard, conducted by the Polish *chef* Paul Kletzki, who interpreted this charming work very well, contrasting simplicity and tenderness with the usual "cerebral" manner of the composer.

The Third Piano Concerto by Bela Bartok was played wonderfully by the Rumanian pianist Dinu Lipatti, professor at the Geneva Conservatory. This last work of the Hungarian musician proved to be a capital achievement, with inspiration never before so lucid and so deep, and technical mastery of an extraordinary refinement. Malipiero's Fifth Symphony was also presented under the sponsorship of the Radio, but added nothing to the Italian composer's fame.

Another evening brought us the Fourth Symphony of Honegger, titled "Deliciae Basiliensis" in honor of the Basle Chamber Orchestra, which commissioned it for its 20th anniversary. This score was a demonstration of the astonishing craftsmanship of the most significant of contemporary Swiss composers. There was also a suite from the ballet L'Ile Enchantée by the Genevese Jean Binet, well known in Cleveland, where he taught for many years at the Institute of Music, then directed by Ernest Bloch. (The ballet has been done with choreography at the Zurich Opera.)

The last concert of the series coincided with the 30th anniversary of Debussy's death. The three Images played on this occasion again proved Ansermet an incomparable interpreter of the great "Claude de France," and of contemporary music generally.

Guest Conductors and Soloists

The war brought to Switzerland artists from various countries. Among them are such gifted musicians as Paul Kletzki, who lives in Clarens near Montreux, and Carl Schuricht, German kapellmeister, resident in Geneva since 1941, a fine interpreter of Beethoven and the Romantics. Thanks to this circumstance, we have the privilege of wonderful concerts in and out of the series.

Victor Desarzens, head of the Lausanne Chamber Orchestra and responsible for much of the work of Winterthur's Collegium Musicum, offered the Swiss premiere of the rather disappointing Ode by Stravinsky. Paul Sacher was also engaged for one concert, as was Igor Markevitch, Russian-Swiss conductor, pianist and composer, who deserved the triumphal success he received. We must not forget excellent Italian maestro, Alceo Galliera, whom many consider among the first rank of conductors.

ERNEST ANSERMET
conducting a rehearsal of the Orchestre de la Suisse Romande of Geneva, of which he is the founder and conductor. (Photo-Hélicos.)

Space does not allow critical evaluation of all the artists heard here, but among the orchestral soloists were Szigeti, Arthur Grimiaux, Nicole Henriot, Arturo Benedetti-Michelangeli (he won the first Geneva Competition in piano), Raphael Arie, Bulgarian bass (winner here two years ago), and the fine French cellist, Pierre Fournier. Bruno Walter was welcomed back in a notable Mozart concert, as was the wonderful Segovia. Robert Casadesus, Heifetz, Artur Rubinstein, Menuhin, Milstein, Enesco were visiting celebrities, also three German artists of rank—Backhaus, Gieseking and Schlusnus. Newcomers of merit were O. Vondrovic, Czech pianist, and Friedrich Gulda (not yet 20 but winner of the piano prize at the Geneva contest two years ago), also some young French organists as well as the veteran Marcel Dupré. The chamber music events included the famed French Loewenguth Quartet, the Hungarian, Vegh and Lener Quartets, the remarkable new Schnabel-Szigeti-Fournier Trio, the Busch-Serkin Duo, the rather unimpassioned Fischer-Kulenkampff-Mainardi Trio, the Wiener Oktett and the Choir of St. Thomas' Church in Leipzig, both the latter maintaining authentic traditions.

Events on Lyric Stages

Among the lyric stages of this country, the Zurich Opera is the only one where daring experiments are being made. It has registered significant successes during the season just closed—for example, with the performances of Bela Bartok's opera Duke Bluebeard's Castle, Zoltan Kodaly's The Spinning Room, Leos Janacek's Katja Kabanova and the stagings of Judith and La Danse des Morts by Arthur Honegger.

Geneva had an exceptionally good performance of Les Noces de Figaro, conducted by Karl Boehm in the purest Mozart style.

In German Switzerland

In German Switzerland, Zurich especially has very interesting activity. The Tonhalle Orchestra, headed by Volkmar Andreae, gives regular series during the winter. Its programs are based chiefly on classical works, but it gave local first performances of the overture The Wasps by Vaughan Williams, Prokofieff's Third Piano Concerto (soloist, Stefan Askenase), and Elgar's Second Symphony under the direction of Sir Malcolm Sargent. It also presented new scores by Swiss composers such as Othmar Schoeck, Paul Muller. Fritz Brun and Armin Schibler. The fact that Debussy's Rhapsody for Saxophone and Orchestra and Songs and Dances of Death by Moussorgsky were heard for the first time in Zurich only this season shows the conservatism of this region.

Contrasting sharply with this attitude is Winterthur where a Maecenas, Dr. Werner Reinhart, supports an uncommonly good orchestra of 40 musicians directed alternately by Victor Desarzens and Dr. Hermann Scherchen, two of the best batonists of the country. Thanks to these three personalities whose eclectic taste is joined to a very extensive culture and curiosity for novelties, contemporary works are very often played. Recent novelties were by Kalinnikoff, Bartok, Richard Strauss (Metamorphoses), Milhaud (Introduction and Funeral March), Hindemith, Britten, Szymanowski, Krenek, Absil, Ethel Smith, representing international production; Paul Muller, Francois Olivier, Conrad Beck, Sutermeister, Henri Gagnebin (head of the Geneva Conservatory), Raphaele d'Alessandro, etc., for the national output.

Basle has two orchestras: the City Symphony, conducted by Hans Münch (cousin to Charles Münch), and the Chamber Orchestra founded and directed by Paul Sacher. If the first-named does not hide his predilection for classics, the second presents new scores at each concert and has commissioned works from Stravinsky, Martinu, Honegger and others.

In Berne, capital of Switzerland, two excellent musicians are entrusted with the symphony orchestra: Fritz Brun and Luc Balmer.

The next important musical events here will be the Lucerne Festival, in midsummer, and the International Music Competition at the end of September, which every year attracts hundreds of youthful artists to Geneva.

Copland League of Composers Chairman

Aaron Copland is chairman of the board of directors of the League of Composers, following the resignation of Mrs. Arthur M. Reis. Mrs. Reis continues as chairman of the international committee. Robert Ward succeeds Richard Franko Goldman as chairman of the program committee for local concerts; Donald Fuller continues as editor of the Composers News Record; the radio committee is headed by Nicolai Berezowsky.

4th Geneva Performers' Contest Announced

GENEVA.—Details of the Fourth International Competition for Musical Performers have been announced. Those intending to compete must send their intentions in writing before July 15. The first part consists of private elimination tests on Sept. 20. Final examinations will be public and take place between Sept. 27 and Oct. 2. The final concert with orchestra will be conducted by Ernest Ansermet, with the first prize-winners as soloists, at the Victoria Hall, Oct. 3.

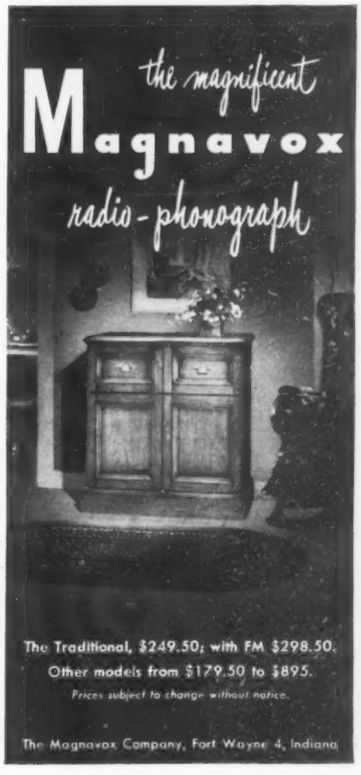
Owing to subventions from the City and Canton of Geneva and from the Swiss Radio, the jury of 43 eminent foreign and native musicians will award prizes of 12,000 francs in the six categories (singing, piano, violin, viola, flute and horn). All inquiries and requests for free prospectus should be addressed to the Secretariat of the Competition, Conservatoire de Musique, Geneva, Switzerland.

Glyndebourne Festival This Month

A short Mozart Festival will be held at Glyndebourne this year, July 14 to 17. Sir Thomas Beecham will conduct the Royal Philharmonic (Oscar Lampe, leader) in the evenings, and there will be chamber music in the afternoons. A lecture on Mozart will be given by Sir Thomas. Soloists include Dorothy Bond, Dennis Brain, Harold Craxton, Clifford Curzon, William Glock, Leon Goossens, Arthur Grumiaux, Gerald Jackson, Jean Pougnet, Frederick Riddle, Flore Wend. The Glyndebourne Opera is performing Mozart's Don Giovanni and Cosi fan Tutte at the Edinburgh Festival.

European Centers Hear Charlotte Martin

Charlotte Martin, pianist, has returned from a European tour with recitals in Paris, Amsterdam, The Hague and Brussels. She also was heard over Radio Difusion, Paris, and at a reception of the International Peace Court in The Hague.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MELODY INVADES THE "GREAT OPEN SPACES"

INITIAL EVENING AGAIN FINDS STADIUM THRONGED

Music Under the Stars Opens To 14,000 Listeners

14,000 music lovers gathered on June 14 at the Lewisohn Stadium to attend the opening of the 31st season of open air concerts. The conductor was Fritz Reiner, who presented Wagner's Meistersinger Overture, Brahms' First Symphony and with Erica Morini as soloist, Tchaikovsky's Violin Concerto. Mr. Reiner prefers the monumental linear style of interpretation. He also favors a certain romantic and sentimental approach which in the Brahms symphony sometimes seemed to jeopardize the classical structure of the work. The technical mastery of Mr. Reiner led the orchestra to follow him in the many unusual nuances. The orchestral numbers were most enthusiastically received.

After intermission Sam A. Lewisohn, Honorary Chairman of the Stadium concerts, addressed the audience, stressing the necessity and the beneficial influence of music in our time and community. He then introduced Mayor O'Dwyer, who announced that next year the concerts would take place in a new shell to be erected after the close of the present season. The ground-breaking ceremonies were presided over by the Mayor, Mr. Lewisohn, Dr. Harry N. Wright, President of City College. Also in attendance were Mrs. Charles S. (Minnie) Guggenheimer, chairman and guiding spirit of the Stadium concerts since their beginning in 1918, Ordway Tead, Chairman of the Board of Higher Education of New York City; Commissioner Frederic H. Zermuhlen of the Department of Public Works, Grover Whalen, Chairman of the Mayor's Committee for the Golden Anniversary; Ira Hirschmann, member of the Board of Higher Education, and City Coordinator Robert Moses.

After the closing of the ceremonies Miss Morini played the Tchaikovsky Concerto with consummate mastery. The audience demanded many encores in which Eric Pommer accompanied at the piano.

The second concert June 15 was an orchestral night which gave Reiner an opportunity to show his virtuosity in a program of mainly programmatic and dramatic character: Beethoven, Leonore Overture No. 2; Strauss, Don Juan; Ravel, La Valse; Kodaly, Danses from Galanta; Debussy, L'après midi d'un faune and three excerpts from Berlioz' The Damnation of Faust. The eminent conductor not only played with, he played on the orchestra.

Soloist on June 16 was Stell Andersen in her well known interpretation of Grieg's Concerto for Piano and Orchestra in A-minor, Op. 16. Accompanied to perfection by Mr. Reiner she was cordially greeted by the sizeable audience. The orchestral portion of the concert consisted of the rarely played Overture to the opera Genoveva by Robert Schumann, Mozart's Symphony in G minor No. 40 (K. 550) which Mr. Reiner conducted with convincing clarity, Bartok-Weiner's Two Roumanian Dances and, on the lighter side, Richard Roger's Waltz from the musical Carousel.

The following night's program was devoted to excerpts from Wagner's music dramas. Rose Bampton and Set Svanholm were the soloists in the Bridal Scene from Lohengrin, preceded by the Prelude to Act III, and in Scene III from Act I from Walküre. In addition, Mr. Svanholm sang the Grail Narrative from Lohengrin, and Miss Bampton gave Isolde's Liebestod following the orchestral offering of the Prelude to Tristan und Isolde. The concert closed with an exciting performance of the Ride of the Valkyries. Mr. Reiner proved himself master of the dramatic music which made up the evening. His building up to the climaxes, his economical but always convincing dynamic effects, his art of letting the orchestra swell and sing, came into full evidence. Mr. Svanholm sang his excerpts with great vocal vigor and high musicality. Miss Bampton displayed sumptuous and colorful tones and sensitive interpretation. An audience of almost 7,000 was highly appreciative.

The record audience of the first week of over 14,000 attended the first stadium appearance of Hazel Scott. The evening's conductor was Walter Hendl. After an effective rendition of Berlioz' Overture Roman Carnival, Miss Scott played Beethoven's Concerto for Piano and Orchestra No. 1 in C major. It was noteworthy how she adapted her pianism to work and style so remote from her more familiar sphere of activity. After the orchestra under Mr. Hendl's knowing baton had offered Menotti's Overture to Amelia goes to the Ball, William Schuman's Sideshow for Orchestra and Copland's El Salon Mexico, Miss Scott wound up the evening with "Hazel Scott Specialties," a group of piano soli in which she was assisted by percussion and bass. Here she proved the unique, enticing and beguiling interpreter in a category where she is unchallenged. The audience went wild and insisted on encores.

H. W. L.

THE LEWISOHN STADIUM OPENS

its annual season. Fritz Reiner rehearses with Erica Morini, first night soloist. At the first concert, Mayor O'Dwyer (right) is greeted by Minnie Guggenheimer, and (left) breaks ground for the projected new Stadium building. (Photos by Maurice Nobleman.)

Robin Hood Dell in 19th Season

PHILADELPHIA.—Robin Hood Dell inaugurated its 19th season of outdoor concerts and a seven weeks' series of 28 programs on June 21. Dimitri Mitropoulos, here for his fourth summer as Dell artistic director and principal conductor, presided on the podium of the sylvan amphitheatre in Fairmount Park, and the soloist was Amparo Iturbi, pianist and sister of Jose Iturbi who will appear later in the season in the dual role of soloist and guest-conductor.

Schedule for the other four programs of the opening week was: June 22, Mitropoulos conducting an all-Brahms program, with the Double Concerto in A minor for Violin, Cello and Orchestra featuring two principals of the Dell aggregation, David Madison, concertmaster, and Samuel Mayes, cellist; Alec Templeton, pianist and entertainer, June 23; June 24, Mahler's First Symphony in D included on an all-orchestral slate. Hazel Scott, pianist, was set for June 28's soloist, beginning the second week, followed by John Corigliano, violinist, June 29, John Charles Thomas, baritone, June 30, and, July 1, a Bach, Borodin and Brahms orchestra assortment.

Cleveland Offers Two Events

Hortense Monath, American pianist, was soloist in the opening concert of the Cleveland Summer Orchestra, under Dr. Rudolph Ringwall, on June 12 in the Public Auditorium. This marks the tenth annual season of these summer concerts. A minimum of 12 concerts are being presented each Wednesday and Saturday evening, although it is expected the concerts will be extended through the latter part of August. Among the artists engaged for June and July were John Sebastian and Larry Adler, harmonica virtuosos; Leonard Warren and MacMorgan, baritones; Eunice Podis, Boris Goldovsky, Beryl Rubinstein, pianists; Morley and Gearhart and Whittemore and Lowe, duo pianists; Martha Lipton, mezzo-soprano; Christopher Lynch, tenor; Evalyn Tyner, swing-pianist; and Tossy Spivakovsky, violinist.

ROSE WIDDER.

ST. LOUIS MUNICIPAL OPERA BEGINS WITH PREMIERE

ST. LOUIS, MO.—The 30th annual season of St. Louis Municipal Opera opened on June 3 with the world premiere of Auld Lang Syne, a work based on the life of Robert Burns. Edwin McArthur returned as musical director and John Kennedy is again production manager.

The Forest Park Theatre has undergone major improvements since the close of last season at a cost of half a million dollars, and is now regarded as the best equipped show place of its kind in the world. The seating capacity has been increased to 12,000, with completely new modern-type stadium chairs. Other improvements include ten new drinking fountains, two large rest rooms with adjoining first-aid stations and aisles equipped with special non-slip composition. Backstage a large brick fireproof building for chorus and principals' dressing rooms and rehearsal pavillion has been completed.

The advance season seat sale of approximately a quarter of a million dollars exceeded by $30,000 the largest amount previously subscribed in the organization's history.

Eighty-eight performances will be given between June 3 and Aug. 29, the repertoire including also Venus In Silk, Rio Rita, Hit The Deck, The Three Musketeers, The White Eagle, Jubilee, A Connecticut Yankee and a two weeks' showing of Up In Central Park.

Several Metropolitan Opera members are included in the array of stars of radio, stage and screen which comprise the various casts. An orchestra of fifty and a large singing and dancing chorus complete the ensemble.

Chapple Conducts

The final concert of the Philharmonic Orchestra under Stanley Chapple's direction filled the Kiel Opera House to enjoy a program of Brahms, Haydn, Bach-Walton and Wagner. The orchestra has risen to professional heights under Chapple's intensive training. A standing ovation was accorded him at the close of the concert, which marked the end of his residence in St. Louis, though he will return for the regular summer series of the Little Symphony, which he has conducted for several years.

Young Artists Chosen for Debuts

The Artist Presentation Committee, affiliated with the Music Sponsors of St. Louis, is presenting a series of six concerts at the Wednesday Club auditorium. In these, young artists chosen by a panel of audition judges are given public appearances, the net proceeds from ticket sales going to the participants. The committee, through its guarantee fund, underwrites the expenses for the entire series, and in this way assists many young musicians in their preparation for a musical career. Music critics attend, and the reviews, which have been generally favorable, are further assistance to the young aspirants. No expenses are borne by the recitalist, who is always assured of a substantial sum for his or her efforts. The committee includes a long list of persons prominent in the music as well as business fields.

O. C.

Board of Trade Backs Watergate Concerts

WASHINGTON, D. C.—For the first time in its 12-year history, the National Symphony Orchestra Association's summer concert series at the Water Gate is being backed this year by Washington's Board of Trade.

To make the series possible, the business group secured pledges totaling $15,000 against losses. The unusual backing came after symphony officials had virtually decided to cancel the series because of large deficits in the 1947 season. Last year's concerts were afflicted with a plague of bad weather.

This summer four weeks of concerts are scheduled, instead of the customary six. All will be during July, with the opening event on July 4 as part of a gala three-day celebration which will feature a nation-wide radio address by President Truman marking the centennial of the Washington Monument.

Howard Mitchell, associate conductor and solo cellist of the National Symphony, is musical director of the series and will lead most of the concerts. The programs are scheduled for Sunday, Wednesday and Friday nights, with WTOP, the Columbia Broadcasting System's Washington outlet, broadcasting an hour of each Sunday concert.

J. E. Mutch, the orchestra's manager, has arranged a varied list of programs and soloists. Sunday's and Friday's concerts will be of a "popular" type, while the Wednesday set are labeled "symphonic" and feature as soloists Albert Spalding, July 14; Todd Duncan, July 21, and Claudio Arrau, July 28, with the July 7 program all-orchestral.

Other soloists include Dorothy Maynor, July 4; Agi Jambor, pianist, July 11; the Revelers quartet, July 18, in the Sunday set; and Sidney Foster, pianist, Agnes Davis, soprano, and Harold Ronk, baritone, on July 9; Earl Wild, pianist, July 16; and Igor Youskevitch and Nora Kaye of the Ballet Theater on July 23, in the Friday series.

Goldman Band Season Opens

The 31st season of free concerts by the Goldman Band under Edwin Franko Goldman opened on the Mall in Central Park on June 18. The opening concert marked the 1747th of this series, known as the Guggenheim Memorial Concerts, and continue until Aug. 15. There will be 50 concerts during the season, taking place on Sunday, Monday, Wednesday and Friday evenings in Central Park, and on Thursday and Saturday evenings in Prospect Park. There will be no concerts by the band on Tuesday evenings. The opening program consisted of original band works. By popular request the complete Symphony for Band by Berlioz was given. The combined choruses from Washington Irving High School and Boys High School also participated.

American Symphony League In Convention

The American Symphony Orchestra League held its third biennial national convention at Charleston, West Va., June 18, 19 and 20 in the Daniel Boone Hotel. Representatives from approximately 200 community symphony orchestras discussed management and promotional problems including program and rehearsal procedures, recruiting orchestra personnel, budgeting and publicity methods and organization set-up for orchestra support through guaranty funds and sale of tickets. A highlight was an hour broadcast June 19 over the NBC network. Appearing were A. H. Miller, president of the League, and Ernest La Prade, director of symphonic music for NBC, and the Charleston Symphony under Antonio Modarelli. The League presented an award to NBC for their work in the Orchestras of the Nations series.

Officers of the League, besides Mr. Miller, who is manager of the Duluth Symphony, are Theodore Vosburgh, first vice-president, music director of the Midland (Mich.) Orchestra; Mrs. William Arms Fisher, second vice-president; Alan Watrous, third vice-president, manager of the Wichita (Kan.) Orchestra; George Naugle, fourth vice-president, manager of the Harrisburg (Pa.) Orchestra; Helen M. Thompson, secretary, executive secretary of the Charleston (W. Va.) Orchestra; and S. A. Sandeen, treasurer, Rockford (Ill.) Orchestra.

Active Summer for El Paso Conductor

H. Arthur Brown, conductor of the El Paso Symphony, is in charge of the eight-week season of the New Orleans summer "pop" concerts. He flies to Tulsa, Okla., every two weeks to conduct the summer season of the newly organized Tulsa Philharmonic. In early August Mr. Brown goes to Burbank, Calif., where he will lead the Burbank Symphony on Aug. 22, returning to El Paso late in the month to lead the final two performances of the summer series there. The first two concerts of El Paso's warm weather schedule will be conducted by Leo Damiani, conductor of the Burbank Symphony.

The 1948-49 winter program of the El Paso orchestra begins in November.

Omaha Opens Summer Season

OMAHA, NEB.—The Omaha Symphony orchestra, Richard E. Duncan, conductor, is appearing in four "pop" concerts innovated this summer at Royal Peony Park.

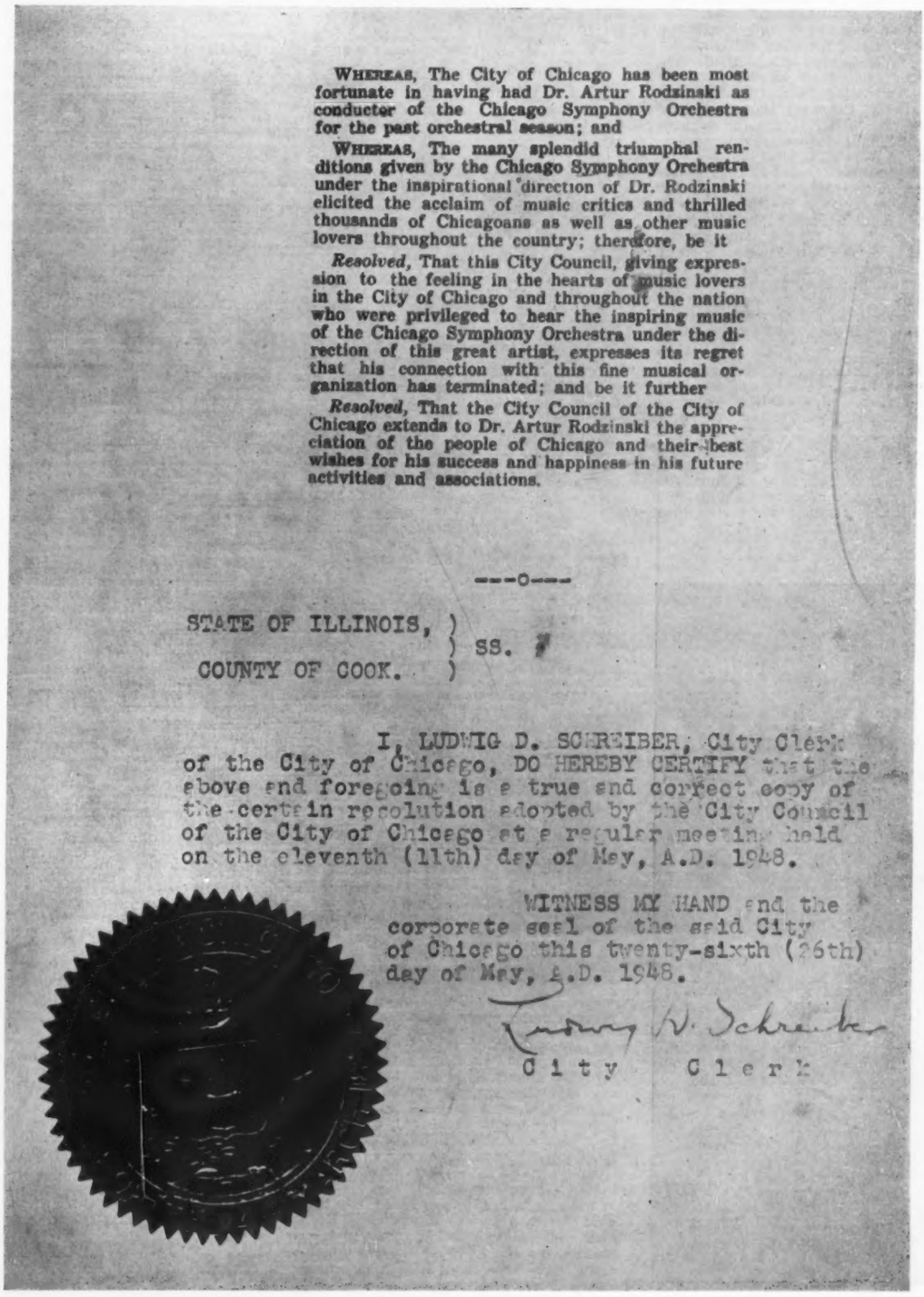
Tuesday Musical Club has announced as its artists for the coming season: Ebe Stignani, of La Scala, and other European companies; Ginette Neveu, violinist; Clifford Curzon, English pianist; Bel Canto Trio; and Luboshutz and Nemenoff, duo-pianists.

Knights of Ak-Sar-Ben presented the Philadelphia Orchestra, Eugene Ormandy, conductor, at the Ak-Sar-Ben Coliseum early in June. The program featured the Brahms Symphony No. 4, and a work of especial interest to Nebraskans, Serenade for flute and strings by Howard Hanson, a former Nebraskan. The work itself was delightful and showed its full beauty in the flute playing of William Kincaid.

The World-Herald Good Fellows Charities, Inc., presented a stirring concert by the United States Navy Band, Lieut. Comdr. Charles Brendler, conductor. On the same night Virgil Fox played an outstanding organ recital in Lincoln.

The Tuesday Musical Club presented both the Albeneri Trio and Jennie Tourel, mezzo-soprano, during its final month. The trio (Alexander Schneider, violin, Benar Heifetz, cello, and Erich Itor Kahn, piano) gave masterly ensemble interpretations. These and the dramatic and artistic singing of Miss Tourel made a climax to a successful season.

Morning Musicale ended its year with a joint recital by Frances Magnes, violinist, and William Masselos, pianist, which was a musical triumph. H. M. R.



WHEREAS, The City of Chicago has been most fortunate in having had Dr. Artur Rodzinski as conductor of the Chicago Symphony Orchestra for the past orchestral season; and

WHEREAS, The many splendid triumphal renditions given by the Chicago Symphony Orchestra under the inspirational direction of Dr. Rodzinski elicited the acclaim of music critics and thrilled thousands of Chicagoans as well as other music lovers throughout the country; therefore, be it

***Resolved,* That this City Council, giving expression to the feeling in the hearts of music lovers in the City of Chicago and throughout the nation who were privileged to hear the inspiring music of the Chicago Symphony Orchestra under the direction of this great artist, expresses its regret that his connection with this fine musical organization has terminated; and be it further**

***Resolved,* That the City Council of the City of Chicago extends to Dr. Artur Rodzinski the appreciation of the people of Chicago and their best wishes for his success and happiness in his future activities and associations.**

---o---

STATE OF ILLINOIS,)
) SS.
COUNTY OF COOK.)

I, LUDWIG D. SCHREIBER, City Clerk of the City of Chicago, DO HEREBY CERTIFY that the above and foregoing is a true and correct copy of the certain resolution adopted by the City Council of the City of Chicago at a regular meeting held on the eleventh (11th) day of May, A.D. 1948.

WITNESS MY HAND and the corporate seal of the said City of Chicago this twenty-sixth (26th) day of May, A.D. 1948.

Ludwig D. Schreiber
City Clerk

Two Stravinsky works are among the most important orchestral releases of the recent months. There used to be an old recording of The Soldier's Tale (L'Histoire du Soldat), and there was another of the Octet. Both have been long discontinued, however; and since both works are representative of Stravinsky at his best, it was a good idea to include them in one album, especially since both are scored for small instrumental combinations. Of the two works, The Soldier's Tale is the more fascinating, being less objective. One should know the plot around which it is built (the album notes take care of that) for fullest enjoyment, though. The Octet is a typical Stravinskyan neo-classic conception, formally ingenious and melodically attractive as far as the composer's idiom can allow. The works are brilliantly played and recorded with equal brilliance.

Stravinsky also is represented by his Divertimento—a suite culled from his ballet Baiser de la Fée (using melodies by Tchaikovsky). This slight score, like all Stravinsky ballet works, has individuality of expression and a curious play on the direct melodies of Tchaikovsky. The music is very enjoyable, though one should not expect anything in the line of something like The Sleeping Beauty which Stokowski has recorded on six discs. The latter is the fullest version of the ballet extant (Princess Aurora and Aurora's Wedding albums ran to three discs each), and is by far the most faithfully reproduced. More ballet music can be found in the second Gayne suite by Khatchaturian, though mentioning that work in the same breath with Baiser de la Fée or Sleeping Beauty is like comparing comic-book art with a series by Daumier. The Kabalevsky suite, The Comedians, is music cut to the same cloth as the Gayne—skillfully orchestrated but derivative and emotionally empty.

Columbia Orchestral Releases

Columbia has been releasing a series of single discs and albums of popular, standard items. These include the first Peer Gynt Suite by Grieg, the Homage March, also by Grieg, the Russian and Ludmilla Overture, Rosamunde Ballet Music, and Invitation to the Dance. All are excellently recorded and competently played. Less familiar are such things as Walton's Portsmouth Point Overture, a clever work that tries hard to isolate the atmosphere of sailors and the sea. Columbia also has issued a voluptuously recorded Fourth Symphony by Tchaikovsky, wherein Ormandy leads the Philadelphia orchestra with his usual directness. The result turns out to be the best version in the Columbia catalogue. Prospective buyers, however, should compare it with the Stokowski version before taking the plunge.

The only American recording (that is, available in America) of the Delius Brigg Fair was an old Beecham version. Now Beecham and his new Royal Philharmonic have superseded it in a recording that has the advantage of modern techniques. Brigg Fair is one of the loveliest of Delius' orchestral works: it is flowing, melodic, introspective and has some of the richest harmonies since Franck. Beecham also conducts one of Saint-Saëns most popular symphonic poems—Le Rouet d'Omphale—with typical finesse. And, finally, Fiedler conducts the Gypsy Baron Overture with much vitality, while Koussevitzky fondles the Parsifal music as though time and space were his to spare.

Instrumental Discs

In his first Columbia discs, the organist E. Power Biggs plays on the baroque organ in St. Paul's Chapel of Columbia University. The acoustics there are apparently not all they might be, for in loud sections there is some reverberation which does not help maintain an equalized contrapuntal flow. Biggs plays with his usual technical dependability, though he might have shown more initiative in matters of dynamics and registration.

Of the month's pair of concertos, Mischa Elman is heard in a recorded version of the Mendelssohn for the first time in his long career. His playing contains all of the elements associated with his style—rich, vibrato-laden tone, violinistic effects, the grand virtuoso approach. Modern esthetics are inclined to shy away from playing like Elman's, which undoubtedly is unabashed in its emotionalism, but it cannot be denied that the veteran violinist can be very convincing. On the other hand, Oscar Levant's performance of the popular Grieg Concerto manages to take in all the notes (and some that aren't written), his conception of the work does not have the easy flow that more experienced pianists like Rubinstein, Gieseking or De Greef have brought to it.

A pair of Brahms instrumental sonatas brings the violinist Isaac Stern and the cellist Gregor Piatigorsky in the D minor Sonata and F major Sonata, respectively. Stern's playing is perfect, technically, and his avoidance of sentiment emphasizes the formal aspects of the music. An excellent interpretation and first-class recording. Piatigorsky is more romantic in his approach, and his playing has strength and vigor. Another fine performance. Francescatti plays the two Kreisler encore pieces with suavity, and Novaes handles the virtuosic Philipp study with the technique it deserves. The month's other pianist, Maryla Jonas, plays the little sketches that make up the Kinderscenen of Schumann with the delicacy they need. At times, however, Miss Jonas is inclined to exaggerate, though one is willing to forgive an occasional overstatement for the knowledge which is elsewhere apparent.

Complete Version of Boheme

The second complete opera (the first was Hansel and Gretel) to come from the Metropolitan Opera House stage, with Metropolitan soloists, is a performance of La Boheme with Richard Tucker as Rodolfo and Bidu Sayao as Mimi. Technically the recording is superb—the values and nuances come clearly through. Interpretively, the results can be called adequate. The Italian wing of the Metropolitan has not been too strong in recent years—certainly not as strong as when Albanese, Gigli, Martinelli and the others were in full voice. This cast, with the exception of Tucker, is a standard one for the opera house; and Tucker has sung it there once or twice. Unfortunately, comparison must be made with the Victor set, which has Gigli and Albanese at the height of their powers. Tucker and Sayao, whatever their undoubted artistry, cannot match that pair in pure vocalism. Sayao, however, sings with more finesse and art than Albanese, making the most of her appealing voice, and Tucker has an exceptionally comprehensive grasp of his part for one who has been singing it for so short a time. The others in the cast, especially Baccaloni and Cehanovsky, are well-routined singers.

Tagliavini's first Victor album has the standard tenor showpieces, and the singer attacks them with gusto. This gusto sometimes develops into exaggeration, but at least Tagliavini can boast of a lyrical voice that has few parallels today. He should use it more instead of trying for heroics. Another operatic album is the Metropolitan's Polyna Stoska's. This soprano who made her debut at the house last season, sings with a powerful, dramatic voice, though a better choice of repertoire would have made her album more interesting. The other vocal discs need little comment. Berglund's Evening Star aria is resonantly and smoothly sung; the Lehmann disc of Brahms songs shows the great knowledge of the singer, and also shows what can be accomplished with a voice

PICKUP CHATTER

RECENT DISC RELEASES

FOR JUNE

Orchestral

DELIUS: Brigg Fair. Royal Philharmonic Orch. dir. Beecham. Victor DM-1206, 2 discs, $3.50.

GLINKA: Russian and Ludmilla Overture. Philadelphia Orch. dir. Ormandy. Columbia 10-inch disc 19010-D, $1.

GRIEG: Homage March (Sigurd Jorsalfar). Hallé Orch. dir. Lambert. Columbia disc 72517-D, $1.25.

GRIEG: Peer Gynt Suite No. 1. Philadelphia Orch. dir. Ormandy. Columbia MX-291, 2 discs, $3.35.

KABALEVSKY: The Comedians. N. Y. Philharmonic dir. Kurtz. Columbia MX-295, 2 discs, $3.35.

KHATCHATURIAN: Gayne Ballet Suite No. 2. N. Y. Philharmonic dir. Kurtz. Columbia MX-292, 2 discs, $3.35.

SAINT-SAENS: Le Rouet d'Omphale. Royal Philharmonic Orch. dir. Beecham. Victor disc 12-0152, $1.25.

SCHUBERT: Ballet Music from Rosamunde; MOZART: Minuet (K. 409). Cleveland Orch. dir. Leinsdorf. Columbia disc 12749-D, $1.25.

STRAUSS: Gypsy Baron Overture. Boston Pops Orch. dir. Fiedler. Victor disc 12-0188, $1.25.

STRAVINSKY: Divertimento. Victor Orch. dir. Stravinsky. Victor DM-1202, 3 discs, $4.75.

STRAVINSKY: Histoire du Soldat; Octet. Members of the Boston Sym. dir. Leonard Bernstein. Victor DM-1197, 5 discs, $7.25.

TCHAIKOVSKY: Sleeping Beauty Ballet. Leopold Stokowski and his Orchestra. Victor DM-1205, 6 discs, $8.50.

TCHAIKOVSKY: Fourth Symphony. Philadelphia Orch. dir. Ormandy. Columbia MM-736, 5 discs, $7.10.

WAGNER: Prelude and Good Friday Spell (Parsifal). Boston Sym. dir. Koussevitzky. Victor DM-1198, 3 discs, $4.75.

WALTON: Portsmouth Point Overture. Minneapolis Sym. dir. Mitropoulos. Columbia 12755-D, $1.25.

WEBER: Invitation to the Dance. Philadelphia Orch. dir. Ormandy. Columbia disc 12750-D, $1.25.

Instrumental

BACH: St. Anne's Prelude and Fugue; Fugue in D minor; Fantasy and Fugue in G minor; Toccata in F. E. Power Biggs (organ). Columbia MM-728, 5 discs, $7.10.

BRAHMS: Cello Sonata No. 2. Gregor Piatigorsky (cello) and Ralph Berkowitz (piano). Columbia MM-590, 4 discs, $5.85.

BRAHMS: Violin Sonata No. 3. Isaac Stern (violin) and Alexander Zakin (piano). Columbia MM-730, 3 discs, $4.60.

GRIEG: Piano Concerto; RACHMANINOFF: Prelude in E flat minor. Oscar Levant (piano) and N. Y. Philharmonic dir. Kurtz. Columbia MMV-741, 4 plastic discs, $8.85.

KREISLER: Recitative and Scherzo: Caprice Viennois. Zino Francescatti (violin) acc. Artur Balsam. Columbia disc 72516-D, $1.25.

MENDELSSOHN: Violin Concerto. Mischa Elman (violin) and Chicago Sym. dir. Defauw. Victor DM-1196, 4 discs, $6.

PHILIPP: Feux Follets; MOMPOU: Jeunes Filiets au Jardin. Guiomar Novaes (piano). Columbia 10-inch disc 17522, $1.

SCHUMANN: Kinderscenen. Maryla Jonas (piano). Columbia MX-290, 2 discs, $3.35.

Vocal

A ROBESON RECITAL: Ol' Man River; Mah Curly Headed Babby; The House I Live In; Mah Lindy Lou; Sylvia; Wagon Wheels; It Ain't Necessarily So. Paul Robeson (bass) and Col. Concert Orch. dir. Balaban. Columbia MM-732, 4 10-inch discs, $4.75.

BRAHMS: Der Kranz; Der Schmied; Feldamsamkeit. Lotte Lehmann (sop.) acc. Paul Ulanowsky. Victor 10-inch disc 10-1405, $1.

PUCCINI: La Boheme (complete). Bidu Sayao, Richard Tucker, Salvatore Baccaloni, Mimi Benzell, Francesco Valentino, George Cehanovsky, Lodovico Oliviero, Nicola Moscona and Lawrence Davidson, with chorus and orch. of Metropolitan Opera conducted by Antonicelli. Columbia MOP-27, 13 discs, 2 volumes, $19.95.

SEA SHANTIES: Blow the Man Down; Rio Grande; The Drummer and the Cook; Shenandoah; Haul-A-Way, Joe; Low Lands; The Drunken Sailor; A'Rovin'. Leonard Warren (bar.) with cho. and orch. dir. Morris Levine. Victor MO-1186, 4 10-inch discs, $5.

STRAUSS: Sein wir wieder gut (Ariadne auf Naxos); KORNGOLD: Marietta's Aria (Die Tote Stadt); WEBER: Agatha's Aria (Freischütz). Polyna Stoska (sop.) and Metropolitan Opera Orch. dir. Max Rudolf. Columbia MX-294, 2 discs, $3.35.

VERDI: Parmi Veder le Largime (Rigoletto); DONIZETTI: Una Furtiva Lagrima (L'Elisir d'Amore); MEYERBEER: O Paradiso (L'Africana); CILEA: Lamento di Federico (L'Arlesiana). Ferruccio Tagliavini (tenor) and Victor Orch. dir. Dorati. Victor MO-1191, 2 discs, $3.

WAGNER: Blick' Ich Umber; O Du Meiner Holder Abendstern (Tannhäuser). Joel Berglund (bar.) and orch. dir. Leo Blech. Victor disc 12-0185, $1.25.

FOR JULY

Orchestral

BACH: Brandenburg Concerto No. 6. Boston Symphony dir. Koussevitzky. Victor DM-1211, 3 discs, $4.75.

MILHAUD: Symphony No. 1; In Memoriam. Columbia Broadcasting Sym. dir. Milhaud. Columbia MM-704, 4 discs, $5.85.

MOUSSORGSKY: Dance of the Persian Slaves. Royal Phil. Orch. dir. Beecham. Victor 12-0239, $1.25.

ROSSINI: William Tell Overture. Kostelanetz and his Orchestra. Columbia MX-293, 2 10-inch discs, $2.75.

STRAUSS: Ein Heldenleben. Pittsburgh Sym. dir. Reiner. Columbia MM-749, 5 discs, $7.10.

STRAUSS: Rosenkavalier Suite. Philadelphia Orch. dir. Ormandy. Columbia MM-742, 3 discs, $4.60.

SULLIVAN: Iolanthe Overture. Liverpool Phil. dir. Sargent. Columbia 72526-D, $1 25.

Instrumental

FIELD: Nocturnes in E and E minor. Denis Matthews (piano). Columbia 72525-D, $1.25.

GERSHWIN: Rhapsody in Blue; DEBUSSY: Clair de Lune. Harry Sukman (piano). Artist plastic disc 3001, $2.10 (also on shellac, $1.25).

HITS FROM FAVORITE FILMS (Laura; Stella by Starlight; Song of Scheherazade; Polonaise in A flat). Harry Sukman (piano). Artist set JY-16, 2 plastic discs.

LALO: Symphonie Espagnole. Yehudi Menuhin (violin) and Orchestra Colonne dir. Fournet. Victor DM-1207, 4 discs, $6.

RAVEL: Piano Concerto; BERNSTEIN: Nos. 4 and 5 of Seven Anniversaries. Leonard Bernstein (pianist and conductor) with Philharmonic Orch. of London. Victor DM-1209, 3 discs, $4.75.

SCHUMANN: Piano Concerto. Rudolf Serkin and Philadelphia Orch. dir. Ormandy. Columbia MM-734, 4 discs, $5.85 (also MMV-734, 4 plastic discs, $8.85).

SMETANA: Five Polkas. Erno Balogh (piano). Vox 179, 3 10-inch discs, $3.15.

Vocal

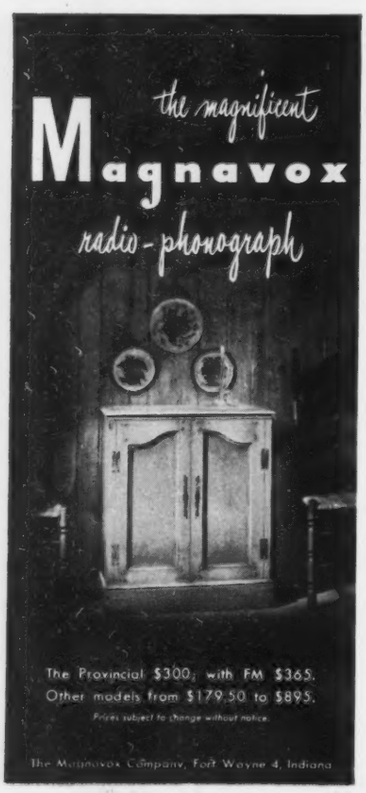
BRAHMS: German Requiem. Eleanor Steber (sop.), James Pease (bar.), with Victor Chorale and Orch. dir. Robert Shaw. Victor DM-1238, 9 discs, $12.25 (also DV-20, 9 plastic discs, $19).

DE KOVEN: O Promise Me; D'HARDELOT: Because. Rise Stevens (mezzo-sop.) with orch. dir. Dudley King. Columbia 10-inch disc 4515-F, $1.

ROSSINI: Una Voce Poco Fa (Barber of Seville); RIMSKY-KORSAKOFF: Hymn to the Sun (Coq d'Or); GRETRY-LA FORGE: La fauvette avec ses petits (Zémire et Azor) OFFENBACH: Les oiseaux dans la charmille (Tales of Hoffmann). Lily Pons (sop.) with orch. dir. Kostelanetz. Columbia MM-740, 3 discs, $4.60.

VERDI: Drinking Song; Parigi, O Cara (Traviata). Adriana Guerrini (sop.), Luigi Infantino (tenor), with cho. and orch. of Rome Opera dir. Bellezza. Columbia 72529-D, $1.25.

WAGNER: Aria and Quintet (Meistersinger). Polyna Stoska (sop.), Herbert Janssen (bar.), Torsten Ralf (tenor), Herta Glaz (con.) and John Garris (ten.) with Metropolitan Opera House Orch. dir. Max Rudolf. Columbia 72518-D, $1.25.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past its prime. Robeson is entirely convincing in his album of popular favorites, and Leonard Warren disports mightily in the album of sea shanties.

Milhaud's First Symphony, composed in 1939, has just made its first appearance on discs, with the composer on the podium. This is a three-movement work which is typical of Milhaud's easy flow and technical command. His is an idiom that may be disliked by some, though the First Symphony is a long distance away from Milhaud's early experiments in polytonality and jazz devices. Everything is open and clear; the writing has a touch of modernism and is definitely of this generation, but the modernism is not aggressive. The thoughts, too, have lucidity; whether they are particularly significant remains to be seen. At any rate, the album is a worthwhile contribution to recorded literature.

All of the other orchestral releases are traditional in nature. Koussevitzky continues with his series of the Bach Brandenburgs, though No. 6, newly arrived, is no great tribute to his feeling for the Bachian style, being tight and rhythmically monotonous. Beecham dallies fondly with the exotic strains of Moussorgsky, and Kostelanetz whips up the William Tell Overture to a proper peak of excitement. The Iolanthe Overture, composed by the Sullivan half of G & S, is, as always, a lot of fun. So is the Rosenkavalier Suite, a pretty good survey of the Strauss opera that is well conducted by Ormandy.

Strauss' Ein Heldenleben is redder meat, but much of it seems to be in a process of decomposition. At this point, quite a few years removed from the work's first performance, there is no use belaboring its obvious deficiencies. Nevertheless, five discs is perhaps too much territory to encompass about two discs' worth of ideas. At its best, Ein Heldenleben still retains something of its original daring, and for that reason alone Strauss enthusiasts will welcome the re-issue. Reiner conducts brilliantly, and the recording is first-class.

Unfamiliar Piano Pieces

Both Vox and Columbia this month present us with some out-of-the-way piano music. Five Smetana Polkas are played for Vox by Erno Balogh in what most likely are first American recordings. With reminiscences of Chopin on the one hand, and the whole school of Bohemian nationalists on the other, the polkas have a piquant flavor that makes them thoroughly enjoyable. Balogh plays conscientiously, and the recording is adequate. The pair of nocturnes by Field is another curiosity. Field is one of the two composers who is supposed to have been a major influence on Chopin (the other was Bellini), and in such a work as the E minor Nocturne it is easy to see the Pole's derivations. These Nocturnes are not merely of historical interest, furthermore; they can be heard and appreciated as excellent pieces in their own right. Denis Matthews, a popular British pianist, plays them admirably.

Although the Ravel Piano Concerto has had a number of American hearings, it cannot be classified as part of the standard repertoire. It has been recorded only once before, many years ago, and to all intents and purposes the new Bernstein reading will be the only one available. Record buyers should look into this work, which is highly melodic, touched with jazz influences, and orchestrated with genius. Bernstein has no trouble fulfilling the dual role of pianist and conductor. To a certain extent he has identified himself with the work; his performance is musically and technically authoritative.

Other Concertos

After a lapse of many years, Columbia has introduced into its catalogue a new version of the Schumann Piano Concerto. The artist is Rudolf Serkin; the conductor Eugene Ormandy. Between them they present a sound performance of the most lyrical of piano concertos. In recent years, only the Rubinstein-Steinberg version could match it. That too was an excellent interpretation. Steinberg, however, did not supply as steady an accompaniment as Ormandy does. As for the pianists, Serkin is the complete musician, a trifle scholarly, but stylistically en rapport with the music; Rubinstein has more bravura, a more virtuosic approach.

In the Lalo Symphonie Espagnole, Menuhin plays all five movements (the third is usually omitted in concert, as it is in the Milstein recording). Menuhin fiddles with boundless energy but not always with impeccable intonation. The big point in favor of his set is its completeness and suave recording. For sheer violin playing, though, despite rather harsh recording, there is perhaps more to be said about the older Milstein album.

German Requiem

A complete version of the Brahms German Requiem is something for which record collectors have been waiting for many years. Victor's is the first available (a Columbia release is said to be forthcoming) and turns out to be a fine-sounding set. Robert Shaw obviously has taken great pains with the problems of balance and choral clarity. He has a firm grasp on the score and a feeling for its emotional nature. Occasionally he is a little inhibited: too "correct," afraid to let himself go. The cool, clear singing of Eleanor Steber helps considerably, and James Pease's rich voice is heard to advantage. It is hardly necessary to mention that the German Requiem is one of the noblest choral works ever composed, and that in several of the earlier sections Brahms conceived melodies that he never surpassed for purity and simplicity.

A Metropolitan Opera cast is heard in the Meistersinger Quintet—Janssen, Stoska, Glaz, Garris and Ralf. The quintet proper on the disc is preceded by the baritone aria Mein Kind, which also comes before it in the opera. To many, the quintet is the high point of Die Meistersinger—that moment of culmination where the tension is eased and all voices blend into one long, melodic flow. The five singers deal competently with the music, as might be expected. This disc is highly recommended. Also operatic in scope is the Lily Pons album, which has the Offenbach and Grétry arias to compensate for the hackneyed Rossini and Rimsky excerpts. Something for everybody, in short; and Miss Pons will not disappoint her admirers.

LEONARD BERNSTEIN,
on his recent European tour, conducted the 30-piece Joint Distribution Committee-sponsored symphony orchestra of former concentration camp inmates. Mr. Bernstein is represented on two important new RCA-Victor releases, discussed in this issue.

New Developments in Utah

SALT LAKE CITY.—Recent addition of Roy Harris, American composer, to the music faculty at Utah State Agricultural College at Logan, Utah, has added new weight to advancement of the Beehive State as a music center in the west.

Shortly before the appointment of Dr. Harris, the University of Utah at Salt Lake named Leroy J. Robertson, formerly at Brigham Young University and winner of the $25,000 Reichhold award for Western Hemisphere composition with his Trilogy, as head of its music department. He replaces Prof. Thomas Giles, who retired this spring after 35 years in the position.

Dr. Lowell Durham, a graduate of the University of Iowa, was named secretary of the University School of Fine Arts, to act for both Dr. Avard Fairbanks, dean of the school, and Prof. Robertson.

Following re-organization of the school, Prof. Robertson announced appointment of Maurice Abravanel, conductor of the Utah Symphony Orchestra, as a professor on the music staff, and an arrangement whereby the symphony orchestra will find a "home" at the school. The orchestra will rehearse at the university and become, in a sense, a laboratory for music students. First chair men will be absorbed on the music staff for instructional purposes and the school will promote the regular symphony series each season in much the same manner as the University of Minnesota sponsors a series by the Minneapolis Symphony Orchestra, he said.

Summer Festival

Meanwhile, the University has announced its first annual Summer Music Festival for the Stadium Bowl, July 11-25, inclusive, under Dr. C. Lowell Lees. Presentations, with directors and performers to be drawn from Hollywood and Broadway, will include Kern's Show Boat, and A Midsummer Night's Dream, with a 65-piece orchestra and professional ballet to be added features.

At Brigham Young University in Provo, Utah, the Paganini Quartet is the featured attraction at the tenth annual Summer Music Festival, June 9-Aug. 20. The Paganini group replaces the Roth Quartet, which has been featured at the festival in the past. Other artists at the festival include Carl Fuerstner, pianist; Frances Watkins, soprano; the Wartburg Choir, and Carlos Alexander, baritone, who will conduct an opera workshop.

Joining the Utah State faculty along with Dr. Harris, was his wife, Johanna Harris. They will begin their work in the department with the opening of school next fall. Dr. Harris will have the title of composer in residence and professor of music. He will also be chairman of the division of theory, composition and history of music. His wife will be artist in residence, professor of music and chairman of the division of piano instruction.

Opera, Concert, Radio Audiences Hear Rose der Derian

Rose der Derian, soprano, who was a semi-finalist on the Metropolitan Auditions of the Air, is one of the two soprano finalists in the national auditions of the Associated Concert Bureau. Miss der Derian's operatic activities include singing Micaela in Carmen with the Philadelphia La Scala Opera. She recently was a soloist on the "Northerners" program over WGN, Chicago, and another spring appearance was in Detroit before the Music Educators National Conference at Masonic Temple, the audience numbering 5,000. Also she was selected by the Catholic Music Educators as their guest soloist.

Johan Franco Works Heard

Johan Franco's Theme and Variations for piano was performed four times on tour by William Masselos, in Denver, Colorado Springs and other cities. On May 16 Mr. Franco's new setting of the Lord's Prayer was introduced by Helen Lightner, with Henry W. Stewart at the organ, at St. Mark's in the Bowerie. After the service (commemorating Queen Wilhelmina's Golden Jubilee) a concert was given by Mr. Franco with the assistance of his wife, who recited the poetry afterward sung by Miss Lightner in musical settings by Mr. Franco. The composer also played two of his recent piano pieces, Initiation and Sun Dance.

Early in June Mr. and Mrs. Franco will move to Virginia Beach, Va. Both are to speak there at the Annual Congress of the Association for Research and Enlightenment. Mr. Franco will lecture on Count de St. Germain, 18th century mystic, and the music of this composer, illustrated with specially made recordings of some St. Germain music hitherto unknown to the music world.

Columbia Issues New Microgroove Record

A Microgroove phonograph, made of nonbreakable vinylite, has been issued by Columbia Records, which plays 45 minutes on one 12-inch double-faced record. (The average 12-inch record on the market plays eight minutes.) Known as the Columbia LP (Long Playing) Microgroove, the new record is capable of producing entire symphonies and concertos as well as the complete score of a Broadway musical on a single record. A 10-inch size, with playing time of 27 minutes, is also available. A newly-developed low-priced record player, attachable to any existing radio or radiophonograph, is required for the records. These record players will be manufactured by Philco Corporation, and marketed by both Philco and Columbia Records.

The new products were demonstrated to the press at the Waldorf-Astoria on June 18. Edward Wallerstein, chairman of the board of Columbia Records, and James H. Carmine, vice president in charge of distribution of Philco, addressed the reporters.

N. Y. Regional Test Held For North American Prize

The New York regional competition of the piano division of the North American Prize was held on May 25 at the New York headquarters of the Baldwin Piano Co. The judges were Rudolph Reti, composer; Gustave Reese, musicologist; and James Sykes, pianist, and chairman, of Colgate University. The winner was Lidia Mendelson, of East Orange, N. J.

The final competition will take place in San Francisco in August, when awards of $1,000, $300 and $200, respectively, will be given to the three best performers of contemporary piano works from the United States, Canada and Mexico. From among the sixty or more works submitted to the composers' division of the North American Prize, the Sonata of Louise Talma of New York City was chosen for the award of $1,000 in 1947 and is the required work to be played by all contestants. The prizes are given under the auspices of the Schmitz School of Piano, of San Francisco, through the donation of Mrs. Eleanor Pflugfelder of Long Island.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

NBC Band of America Premieres

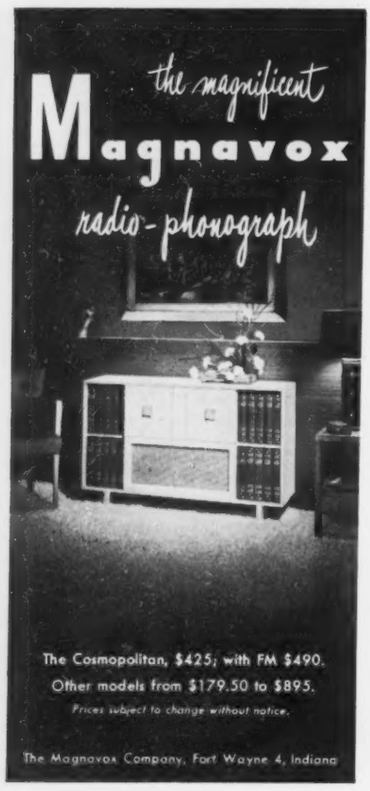
The Band of America (NBC, Frids., 8:00 p.m., EDT) the summer replacement of the Cities Service Highways in Melody, made its bow on the airwaves June 4 under the capable direction of Paul Lavalle, who also directed the winter series. The new show is a half-hour of music rounded out by a male quartet, with program numbers nostalgic of another era when such bands as John Phillip Sousa's were popular throughout the country. Lavalle recruited the 48-piece group from the best band musicians in the country, and they performed admirably such numbers as Sousa's Semper Fidelis, Introduction to Act III of Wagner's Lohengrin, Mardi Gras from the Mississippi Suite by Ferde Grofe, March of the Toys and the Army Air Corps Song. The quartet sang two Carrie Jacobs Bond pieces, I Love You Truly and Just a-Wearyin' for You. Ray Crisara, young trumpeter of Toscanini's NBC Symphony Orchestra, was cornet soloist in The Debutante by Clarke.

However, while the band was good and the musical numbers well arranged, it is doubtful whether the program will achieve any measure of popularity with the average radio listener, particularly in comparison with dance bands and symphonies. Band music on the air somehow seems ponderous and dated.

A feature of the debut broadcast was a short talk by H. M. Aylesworth, one-time president of NBC, who stressed how much good music Cities Service has brought to listeners since it went on the air as one of NBC's first sponsors. Dr. Edwin Franko Goldman also spoke briefly in favor of a return of band music on a national scale.

Carolina Folk Festival Aired

From Kenan Stadium at the University of North Carolina, Chapel Hill, the Mutual network presented a special broadcast on June 19 of the first Carolina Folk Festival directed by the noted folk troubadour and folk-song historian Lamar Lunsford. Many noted southern and southwestern choirs and musical groups were assembled for the festival.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Rachmilovich Makes First Appearance with NBC Symphony

Jacques Rachmilovich, founder and regular director of the Santa Monica Symphony Orchestra, made the first of two consecutive appearances as guest conductor with the NBC Symphony on May 22 (NBC, Sats., 6:30 p.m., EDT). It was his first engagement with this ensemble.

The program included the overture to Mozart's Cosi fan tutte, Bizet's Symphony in C Major, and the Fete Populaire from Kabalevsky's opera, Colas Breugnon. Mr. Rachmilovich is an experienced orchestral technician. His handling of dynamics, tempi, and subtleties of interpretation were admirable, as well as distinguished for imaginative feeling, authority and vitality.

Hollywood Bowl Symphony To Broadcast Over CBS

An eight-week series of concerts over the Columbia Broadcasting System will be given by the Hollywood Bowl Symphony, Music Director Eugene Ormandy on the podium, beginning July 18 (CBS, Suns., 3:00 p.m., EDST via KNX Hollywood). The series, direct from the famed amphitheatre, marks the first regular transcontinental broadcasts by the Hollywood Bowl Symphony.

The concerts will be heard in the time period traditionally reserved by CBS for symphonic music, currently occupied by the summer series of the CBS Symphony concerts, and during the fall and winter months by the New York Philharmonic-Orchestra. The CBS Symphony will return to the air for two concerts, Sept. 12 and 19, with the Philharmonic resuming Sunday, Sept. 26.

This is the 27th consecutive season of symphony concerts given in the Hollywood Bowl. Over the years, 130 conductors have been on the podium, but only two have had the title of Music Director, Leopold Stokowski and Eugene Ormandy. The 100-piece orchestra is made up of personnel from the Los Angeles Philharmonic.

Saturday Night Serenade In New Time Period

Saturday Night Serenade, featuring Vic Damone, baritone, and Hollace Shaw, soprano, and currently broadcast Saturdays at 10:00 p.m., EDST, will move to an earlier hour 7:30 p.m., EDST, beginning July 3 over the CBS network. The program will mark its twelfth birthday next October. It has been on the air every week without a break. Except for the two stars, the regular members of the show have been with it from the beginning. Roland Martinit, producer-director; orchestra leader Gus Haenschen, who proved the public preference for soft, lilting music early in the run of the series; and the Serenaders Choir directed by Emile Cote, were all on hand for the premiere.

Franco-American Radio Entente Planned

France wants more American radio programs beamed its way, particularly variety shows and serious music, according to William H. Fineshriber, Jr., general manager of the CBS Program Department, who recently returned from a Paris conference of six American radio executives and top French radio and government officials. Detailed questionnaires, designed to increase and improve the exchange of radio program between the U. S. and France, were worked out at the joint conferences. A solution was sought to certain obstacles in the path of greater freedom of expression, namely, sponsor permission, union arrangements and ownership of the material to be broadcast.

"We in radio," said Mr.Fineshriber, "can obvoiusly do much to bring the peoples of this country and France closer together. Each has much to give. In addition to exchanging programs, such features as international forums on world problems will add to the radio fare of both nations. An exchange of technical knowledge will prove to be another mutual boon."

"MUCH ADO ABOUT MUSIC,"

WQXR's weekly session (Tues., 7:30 p.m. EDT), brings guests to pit their knowledge against that of fellow musicians. A recent broadcast presented Pierre Luboshutz and Genia Nemenoff, duo pianists (seated); standing, l. to r., Leonid Hambro, pianist, Marilyn Cotlow, soprano, winner of the Metropolitan Auditions of the Air; and Allyn Edwards, master of ceremonies. Winners and runners-up are awarded record albums.

Carmen Gets Top Rank In Opera Survey

Bizet's Carmen appeared first by a considerable margin on a list of 25 most popular operas in the recent Favorite Music poll conducted by WQXR among its 4,600 Advisory Committee members. The overall picture of the survey revealed that four operatic composers were favored by WQXR listeners. Eight operas by Wagner, five by Verdi, and three each by Mozart and Puccini captured nineteen of the 25 places on the list of favorite operas.

This is the first complete opera poll ever conducted by WQXR. Each Opera House program, which began in June, features either an entire opera or excerpts from one of the 25 favorites each Sunday over WQXR at 3:05 p.m., EDT.

Louis Kaufman Performs Radio Premiere

Louis Kaufman, violinist, performed the radio premiere of Antonio Vivaldi's Four Concerti entitled The Seasons on June 27 as guest soloist with the CBS Symphony Orchestra under Alfredo Antonini.

RADIO NOTEBOOK

DON GILLIS, NBC composer and production director, was awarded a degree of Doctor of Music by Texas Christian University on June 6. The occasion was high-lighted at the University by a concert made up entirely of the compositions of Gillis. The event was not broadcast. . . . GLADYS SWARTHOUT guested on NBC's Telephone Hour June 7. . . MARIA KURENKO appeared as guest soloist with the CBS Symphony, June 6, NICOLAI BEREZOWSKY conducting. . . . NESTOR CHAYRES, Mexican tenor, was the first of foreign stars to appear on initial B/C of the eight-week summer series of CBS's The Pause That Refreshes on June 6. . . . MILTON CROSS, ABC's distinguished announcer, inaugurated a classical disc jockey show over that network on June 6, in the spot formerly used for the Met Opera Auditions of the Air. The program is not heard over the New York outlet, WJZ, only planned for the country at large. . . . the RCA Victor album, Music of Ernesto Lecuona, recorded by the FIRST PIANO QUARTET, is reported to be No. 1 in the classical albums. . . . FRANCES GREER, Met soprano, and EDWARD ROECKER, baritone, were the singing stars in the second CBS B/C of the St. Louis Municipal Opera series, June 12. . . . the first full orchestra performance in the United States of JACQUES IBERT'S Concerto for Flute and Orchestra was given by the CBS Symphony with JULIUS BAKER as flute soloist, June 13, with ALFREDO ANTONINI conducting. . . . WILLIAM KAPELL, pianist, made his first appearance on NBC's Telephone Hour, June 14. . . . HANS SCHWIEGER returned to the podium of the NBC Symphony Orchestra for his third consecutive season as guest conductor, June 19. This will be the first of four successive concerts for the maestro, who was recently appointed regular conductor of the Kansas City Philharmonic.

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BOSTON

By JULES WOLFFERS

BOSTON.—"Best of the lighter—lighter of the best" is the Boston Pops slogan, and with astute, energetic Arthur Fiedler directing proceedings, Symphony Hall has been filled nightly with those who like just the brand of music that the Pops slogan implies.

Most of the listeners are unaware that they are being educated to more serious music and perhaps Mr. Fiedler would indignantly repudiate any suggestion that he is an "educator." Yet there is always some serious music on every program and several lists are really first-class. The musical chain reaction in the Hub goes something like this: occasional Esplanade Concert attendants become regular Esplanade addicts, some of whom become occasional Pops patrons, some of whom turn into regular Pops supporters, quite a few eventually becoming Boston Symphony patrons. And this, perhaps, is one of the reasons why the Boston Symphony subscriptions are sold out long in advance.

Late May and early June programs have featured the usual large number of school and college nights. Many soloists have been heard and some new music has been played. Luise Vosgerchian and Leo Litwin seem to have taken over the job of sustaining solo pianists. The former, in a one-month period has played the Liszt Concerto in E-flat three times, a new Press work called Disconcerto, twice, and the Mozart Concert-Rondo once. Litwin in the same month has done the Gershwin Rhapsody in Blue twice and the Warsaw Concerto (still popular, alas) at three concerts.

To remind himself of old times, former Boston Symphony pianist and Pops perennial Jesus Maria Sanroma returned to the scene to give capacity audiences the Grieg Concerto twice, the second time for a Pension Fund program which also included the Lev Knipper Suite on Iranian Themes, "Maku," and a first performance of George Kleisinger's "Street Corner Concerto" for Harmonica and Orchestra, with John Sebastian the soloist (a few days after the Musicians' Union had classified harmonica players as musicians, incidentally). And to round things out, Sanroma revived memories when he returned to the platform with "again the Rhapsody!"

Other Notable Soloists

Other notable soloists have included Richard Tucker, tenor, in arias and songs with orchestral and piano accompaniment and Bernhard Weiser, pianist, in Rachmaninoff's Paganini Theme Rhapsody, and the MacDowell No. 1. Pianist Phil Saltman gave the first performance of Concerto in Jazz by Donald Phillips. Other pianists heard were Josia Jacynowicz in the Shostakovich Concerto with Roger Voisin the assisting trumpet; Jean Wollman Hollander in the Franck Symphonic Variations; Jeanne Therien, Rachmaninoff 1st and Tchaikovsky; Alice Lillegarde, Grieg Concerto; Elias Lopez, Liszt E-flat; Buckner Gamby, Rubinstein No. 4; Hazel Hallett, the Tchaikovsky; and Guiseppe de Lillis, the Rachmaninoff No. 1.

DAVID SMITH, pianist, enrolled this season at Middlebury College in Vermont, took time out in spring vacation to make two appearances in Huntington, W. Va., on the Marshall College Artist Series with the Cincinnati Symphony under Thor Johnson. He returns to Middlebury in the fall and again will spend his vacations concertizing.

By way of contrast to this parade of pianists, James Pappoutsakis, of the orchestra, was heard in Telemann's Suite for Flute and Strings; Davis Shuman played the Mozart E-flat Horn Concerto, arranged for trombone; two singers, Jane Angelovich, soprano, and Sumner Crockett, tenor, sang operatic arias; and one violinist, Earl Weidner, played two movements of the Symphonie Espagnole.

Fiedler has conducted an average of six concerts weekly. Assisting him have been Paul Cherkassky, conductor of the Boston Civic Symphony, twice; Wheeler Beckett, Symphony Youth Concerts conductor; Thompson Stone, conductor of the Handel and Haydn Society; and Louis Speyer, conductor of the Quincy Civic.

At Boston University night, Frances Snow Drinker, appeared in Chaminade's Concertino for Flute and Strings. Dr. James R. Houghton conducted the whole audience in B.U. songs.

Zimbler Sinfonietta Plays

There has been considerable spring activity to add to the Symphony Hall contribution. One of the most rewarding concerts of the year was given in nearby Newton when the Joseph Zimbler Sinfonietta (18 strings without conductor) gave splendid readings in Vivaldi, Hindemith and others. The best single performance of the season outside Symphony Hall, to my mind, was turned in when Lukas Foss, playing with consummate artistry and conducting from the piano, led the Zimblerians through a superb realization of the Bach Brandenburg Concerto No. 3.

In another suburb, Quincy, Mme. Emilia Ippolito, director of the Bel Canto Opera, received plaudits for Cavalleria and Pagliacci, well-conducted by Aurelio Greselin, and well-sung, with Roger Krohn and Wilbur Bigelow outstanding. Other roles were capably filled by Edgar Viens, Jane Thomson, Harry Weintraub, Marion Hawes, John Collona and Florence Weintrabus.

On the Esplanade a series of pre-season concerts has been given at the Hatch Memorial Shell under the direction of Mrs. Robert S. Hoffman, of the Massachusetts Federation of Music Clubs. The fine Medford High School concert band, Ralph I. Schoonmaker, director, gave four programs, and the Hingham Civic Orchestra, John Samuelson, conductor, presented a varied list with Alice Morse and Gilbert Boyer, duo-pianists, the soloists. Village Tale by Mary MacNaught, recently performed by Fiedler and the Pops, had place of honor on the program.

More Suburbiana

To continue with suburbiana, at Lynn, the first of what is expected to be annual North Shore Music Festivals attracted a large audience at the Manning Bowl. Bands, drum majors, soloists competitions, choruses, prizes and Dr. Sigmund Spaeth provided plenty of entertainment and variety.

At Jordan Hall, the rarely-heard "First Walpurgis Night," cantata by Mendelssohn on an almost unknown poem by Goethe, was taken off the shelves by Solomon G. Braslavsky when he conducted the 24th annual concert of the Boston Jewish Folk Chorus. Interesting also was "Miriam's Song of Triumph" by Schubert. Assisting were Edith Weinbaum, soprano; Eleanor Davis, contralto; George Wheeler, tenor, and Ernest Eames, bass.

New England Notes

So successful was a recent performance by the Lexington Choral Society of The Prairie, by Lukas Foss, that plans are being made for a Boston performance with the composer conducting. At present Foss is working on a commissioned oboe concerto and a symphony. As Boston Symphony pianist he is scheduled to play the rarely heard Mozart F Major Concerto under Koussevitzky at Tanglewood where Foss is a member of the Berkshire Music Center Faculty. . . . And speaking of Tanglewood, Boris Goldovsky has some interesting opera activities scheduled. The main event will be the virtually forgotten Rossini opera "The Turk in Italy," not heard in the United States since 1826 when Maria Malibran sang the leading role. Next season, in Boston, Goldovsky proposes to give Carmen with the full musical text as presented in the original 1875 production. . . . A. Flagler Fultz, director of Musical Guidance and an authority on musical therapy, has been chosen president of the Massachusetts Federation of Music Clubs. As far as is known this is the first time a musical therapist has been so honored in any state. . . . Under the auspices of Mrs. Robert S. Hoffman, prime mover in many New England activities, a salon for local and visiting artists has been opened. The Music Center at Steinert Hall provides practice and social facilities. . . . One of the more appealing events of the convention of New England Women, in Swampscott, Mass., was a program of folksongs by the soprano Edna Mea. Her instructor, Wadsworth Provandie, is teaching this summer at "Music Meadows," Kennebunkport, Me. . . . Among those working in the MacDowell Colony, Peterborough, N. H., is Joseph Wagner, conductor of the Duluth Symphony. . . . Artist-pupils of Clara Shear, former Chicago Opera soprano, were heard at the Republican Women's Club in Boston. Outstanding was Jane Thomson, soprano. . . . Pupils of the pianist, Mollie Ehrlich, were presented at the Y.W.C.A. H. W.

BORIS GOLDOVSKY, director of the New England Opera Theater and supervisor of opera at Tanglewood, with Margaret Codd Goldovsky, soprano, and "Fellow" in the garden of their home in Brookline, Mass. (Photo by Ralph Norman.)

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Cultural Center Inaugurated

Mrs. Alice McLean, founder of the American Woman's Voluntary Service, has converted her 6,000 acre estate in South Kortright, Delaware County, N. Y., into the International Valley Cultural Center. The center already accommodates painters and writers, and a section for musicians is being opened this summer, headed by Elizabeth Alexander Major, teacher of voice, and H. Kaplan, who teaches violin, viola and chamber music. Attached to the faculty will be an eminent accompanist and coach, also Mrs. P. Bennett, physical instructor.

The center is not a school, nor does it offer master courses. It provides a finishing and try-out period of six weeks —July 15 to Sept. 1—for young artists who intend to appear before the public in the fall or winter. A summer vacation can be combined with guided preparation and trial. Each week there will be a concert by those attending the center, giving opportunity to perform a program and make necessary changes.

This is believed to be the only such establishment in existence. Special emphasis is laid on the fact that the training in no way interferes with work with regular teachers. The center also will try to obtain engagements for young artists members. Plans are being made to enlarge the activities next season, with scholarships contemplated.

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SILHOUETTES

By MARY CRAIG

ATTENTION—PROSPECTIVE SINGERS AND TEACHERS

In his interesting and informative dissertation on singer and teacher training, Clarence Cramer has touched on several points of prefabrication, each of which might be advantageously stressed.

From his lengthy, varied experience as manager and personal friend of artists in both categories, Mr. Cramer takes for granted certain aspects of adequate preparation that are in many cases skimped or overlooked. He assumes logically that the earnest student of voice, whichever the goal, will have a background of general musicianship; that the student will plan intensive curriculi of vocal study as well as the pre-professional experience in tests before audiences and in the differing types of lyric repertory.

A second great question is that of the advisable age for professional debut. Mr. Cramer eliminates, and properly, the alleged teen-age vocal wonders and bases his argument on the singers who have reached the reasonable maturity of the middle twenties.

An accolade should be pinned on the manager for this wise statement. It is well known to those experienced on both sides of the footlights, on stage and in studio, that a voice matures in parallel ratio to physical and mental capacity. Even the occasional fabulous phenomena do not *endure* through the fatigues and challenges of career except when most carefully guarded and conserved. For the rest, Mr. Cramer should be permitted to speak, as he does excellently, for himself.

Training—Great Artist vs. Great Teacher

By CLARENCE E. CRAMER

What is the difference in the training and development of the "great singer" and the successful college or university voice teacher? That is a question I am frequently asked, and I would say that the education should be much the same. It is in post-graduate work that the methods begin to diverge.

Let us say two fine young sopranos graduate from a college or university, then devote three or four years to graduate study at one of the great music institutions. The aspiring teacher takes more theory and pedagogy, but on their twenty-sixth birthdays both have the background to become either teacher or performer. Any candidate for college or university teaching of music should use care that her academic course includes the pedagogical subjects, or she may not qualify. Even the Chicago high schools require 28 credit-hours of "education" for a certificate. Also, she should make certain that her graduate studies are accredited by the North Central Association of Colleges, otherwise they could be worthless as credentials. Inquiry may save later regret.

It is after the twenty-sixth birthday that the difference between our two sopranos' musical lives becomes most pronounced. The young college music teacher carries a heavy teaching schedule, and frequently loses part of her performing ability, tending to become "academic." Also, too much teaching can take the "golden" quality off a voice, and "tighten" the throat.

The performing soprano devotes her every thought to a public career and matures in the dynamics of singing, stagecraft, and interpretation through all manner of actual engagements. Her expensive coaching must continue so long as she performs.

When she is twenty-seven or eight, with really fine progress, probably she can accurately be called a "young artist." She is then ready for a manager and he coaches her in the business and public relations side of professional singing. Along with the friendly, wise counsel of an interested manager, perhaps the greatest training at this period of a career comes from singing under great conductors and meeting their high exactions. The friendly "tips" of older and wiser fellow artists in great productions is almost as helpful.

The Age of Success

At something like thirty-five to thirty-eight the "young artist" may become a "great artist," and with good luck has another ten or a dozen years at her peak ability. The forty-ninth birthday writes finis to most (but not quite all) singers in the high registers, although baritones, basses and contraltos frequently go on years longer. Many performers, reluctant to lose contact with activity, conclude their working lives by coaching younger aspirants.

SCENE FROM BARBER OF SEVILLE

presented in an out-of-door performance of operatic excerpts by the Academy of Vocal Arts of Philadelphia for the Garden Opera Club at Haverford. Norris Greer is Count Almaviva and Julio Viamonte, Figaro.

What becomes of those who do not reach the top pinnacle? They find less lofty graduations of engagements, though not unimportant in musical growth, and sometimes combine singing and other affairs, usually teaching.

When a singer retires, teaching is not the universal alternative. One retired tenor I know now owns a fine New York music store, another owns a taxi company, and still another runs a booking agency. Of the women, eventually family life consumes more of their interest. But habitually honorable living yields an honorable life, just as with any other career. Some save their money and some do not, and the hazards of life treat them the same as other people.

Some Stars Twenty Years Later

Of artists known to Chicagoans two decades ago, Chase Baromeo is at the University of Texas, Mary Garden in Hollywood, Anna Ludmilla teaches in Indianapolis. Edith Mason is at De Paul University. Rosa Raisa has a private studio with her husband Giacomo Rimini. Florence Macbeth lives in New York, I believe, and Luella Melius teaches in a Carnegie Hall studio. My wife known as Kathryn Browne has been at the Chicago Teachers College. Lucie Westen teaches privately in Sheboygan. Galli-Curci lives a retired life in Hollywood, and my old client and roommate Jose Mojica is a priest in Peru.

Kurt Baum for Europe

At the close of his current assignments in Mexico and with the Cincinnati Summer Opera, Kurt Baum leaves for Europe to sing the tenor leads in Trovatore, Gioconda, Aida, Forza del Destino and Pagliacci. After appearances in Italy, France and Switzerland, Mr. Baum returns here to sing Trovatore and Gioconda in the fall season of the San Francisco Opera.

Evening of Opera Heard

The Academy of Vocal Arts, Philadelphia, presented an Evening of Opera, sponsored by the Garden Opera Club for the Benefit Scholarship Fund, at Faraway Farm, Haverford, Pa., on June 15. Selected excerpts from opera included Act I of Rossini's Barber of Seville sung by Stuart Herman, Fiorello; Morris Greer, Almaviva; Julio Viamonte, Figaro; Joseph Carlucci, Bartolo. Arias of Bertua and Rosina were added by Emalee Earon and Mildred Hill. The O mio Fernando air from La Favorita delivered by Miss Earon, the Pagliacci Prologue sung by Frank Capelli, the Aria and Duet scene from Mignon, with Margarita Kenny in the name role and Duane Crossley as Lothario continued the varied program. Scene I of Cosi fan Tutte listed Morris Greer as Ferrando, Andrew Gainey as Gugliemo, Duane Crossley as Don Alfonso. The Samson and Delila aria and duet brought Miss Kenny to the stage assisted by Eugene King, as the High Priest. The staging was directed by Rose Landver. Mary Van Doren was the Narrator and Harriet Gyllenhaal and Marcella North provided the piano accompaniments.

Duncan on the Continent

Todd Duncan, baritone, is on a two-months' concert tour of Sweden, Denmark, Belgium and Holland.

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Opera Groups in Summer Seasons

The Lemonade Opera, that young progressive group with the delightful acrid humor, reaffirmed the success of its first season and chalked up a major achievement for 1948-49 with a premiere June 1 of Prokofieff's opera-comedy The Duenna.

Operating on a minute stage in a basement auditorium, which must remind many of the auditors of never-ending hours spent on sunny Sundays in "Sunday School" or at equally lengthy "church dinners," prepared by the Ladies Aid, the gay, talented singers and dancers of the troupe brought into play wit and ingenuity as they played their vividly picturesque roles before colorful scenic curtains, that jerk and hitch, and the quaintly dwarfed sets. Over all was a continuing atmosphere of charm coupled with musical taste, excellent direction and a "tongue-in-the-cheek and a wink" style that was completely enchanting.

The three-act opera, based on Richard Brinsley Sheridan's stage farce with the original libretto of Mira Mendelson (Prokofieff's wife), has been translated into clever, singable, satirical English by novelist Jean Karasavina. Ostensibly Spanish in flavor, if slightly fishy, the story could be ascribed to any 18th century South Europe seaport where aristocratic papas might attempt to dispose of a marriageable daughter's hand to an elderly affluent suitor, while young lovers moon beneath grilled window casements and spinsters of uncertain age use their wits to advance their financial security.

The Prokofieff music sounded varied and picturesque. Passages as catchy as a hit-tune-parade number vied with intricate arias and modal progressions modernly atonal and reminiscently 4th century in scale form. It seemed typed to no particularized school or idiom of composition but was appealing and entertaining. As sung by the pleasant-voiced, dauntless young cast, intricacies of melody and ensemble apparently offered few problems.

The noteworthy singers and mimes listed for the premiere were Ruth Kobart in the name role; Robert Sprecher, James Cosmos, Harry Wayne, Donald Devor, Dean Mundy, Lewis Brooks, June Gallaher, Nancy Kendall, William Diehl, Lois Wales, John Hanks, William McLocklin, Marden Bates, Davie Lerner, Ruth Dobotka.

Repeated from last season were the Don Giovanni, La Serva Padrona and the Hansel and Gretel. The cast for the first named was: James Cosmos, Leporello; Tina Paladino, Donna Anna; Harry Wayne, Don Giovanni; Lewis Brooks, the Commandant; Donald Devor, Don Ottavio; June Gallaher, Donna Elvira; Nancy Kendall, Zerlina; Lewis Brooks, Masetto. La Serva Padrona included: Lewis Brooks, Doctor Pandolfo; Marden Bate, Scapin; Nancy Kendall, Zerbina. Hansel and Gretel: listed Florence Forsberg, Gretel; William Diehl, Hansel; Dean Mundy, the mother; Harry Wayne, the father; Nancy Kendall the Sandman and Dew Fairy, and Ruth Kobart, the Witch. All presentations were excellently sung and played. Music direction is credited to Sam Morgenstern; staging, to Max Leavitt. Both have done a brilliant job. Accompaniments were skillfully played by Margaret Denison and Joan Slessinger.

HERBERT JANSSEN, baritone of the Metropolitan Opera, as Hans Sachs in Die Meistersinger, a rôle he will sing when he appears again with the San Francisco Opera this fall there and in Los Angeles under the direction of Gaetano Merola; he will also be heard as the Wanderer in Siegfried. Mr. Janssen is listed for the part of Kurvenal in Tristan and Isolde in New Orleans, with Kirsten Flagstad. (Photo by Louis Mélançon.)

Opera Tonight Bows

Opera Tonight, an organization stemming from one of the successful small groups of last season, opened June 14 with a production of Norma, in English, at the Pythian on West 70th St. That acclaim did not reward the earnest efforts of staff and artist personnel was due to unfortunate conditions of presentation. The major hazards were, of course, the choice of operatic score demanding the spectacular in staging, and singing, and the use of an English text, which, to retain stylistic grandeur should have embodied something of poetic ecstasy in its romantic fury. On our unaccustomed ears, the pedantic English fell with stilted accent, dulling the luminous music and the impact of the ancient drama. The staging was limited and inadequate, including the small eight-voiced chorus and the two-piano accompaniment which, though well played, sounded weak even when aided by the energetic percussionist.

Since the average of vocal talent was high, a performance in concert form without ineffective attempts at gesture or action might have turned out extremely well. In order of listing, Leland Goodell disclosed fine tonal gifts in the Oroveso part; Paul Ross, as Pollione, Wilton Slocum as Flavio and Anne Poitras, as Clotilde were promising. Some of the best singing of the evening was done by Elizabeth Farquhar, the Norma, and Frances Lehnerts, the Adalgisa, in their flexibly voiced duets. Kenneth Hieber capably held the group together. Mertina Rudie and Irma Slocum were the pianists.

The second night introduced The Barber of Seville (Rossini), with a cast consisting of Leland Goodell, Wilton Slocum, Roy Wilde, Violet di Fiore, Suzanne Lake, Gerard Russak and Arthur Devine, singing a new English version by Richard Bruce Hecht.

Maria Kurenko at Juilliard

Maria Kurenko, soprano, on July 1 appears in the Juilliard Summer School concert series, singing the Motet by Mozart (in four parts) with orchestra, Walter Hendl conducting. The Motet has not been performed in New York on the concert stage for some years, although it was presented over the air recently by Mme. Kurenko on the CBS network. Her program also includes three groups of songs, with Gibner King at the piano.

Mme. Kurenko is giving a course in Song Interpretation and Performance at Juilliard Summer School, with lectures on Russian and French song literature and opera repertoire; the art of vocalism; correct breathing; musical importance of texts; place of languages in singing; interpretation of songs and arias. Demonstrations are given by Mme. Kurenko and artist members of the class.

Scheveningen Prize Winners Announced

SCHEVENINGEN, HOLLAND. — An international music contest was held at Scheveningen from May 19 to 29. It was organized by Philips Radio Eindhoven in cooperation with the Maatschappu Zeebad of Scheveningen in the Netherlands. Participants from 28 states were judged by a committee of jurors in which the United States was represented by Leonard Bernstein, Yehudi Menuhin, Nathan Milstein and Theodore Pashkus. Contest secretary was Dr. G. de Koos. The winners in the various sections were:

Violin: 1st prize (2000 gulden) Michal Szwalbe, Poland; 1st prize (2000 gulden) Christian Ferras, France; 2nd prize (750 gulden) Elise Cserfalvy, Hungary; silver medal, Theo Olof, Netherlands; silver medal, Hedi Gigler, Austria; bronze medal, Herman Krebbers, Netherlands.

Voice: 1st prize (2000 gulden) Maria de Los Angelos Morales, Spain; 2nd prize (750 gulden) Irma Bozzi Lucca, Italy; silver medal, Kurt Wehofschitz, Austria; silver medal, Gertrud Hopf, Austria; bronze medal, Etienne Koszo, Hungary; bronze medal, Jacques Cartreau, France; bronze medal, Eskild Rask Nielsen, Denmark.

Piano: 1st prize (2000 gulden) Germaine Devèze, France; 2nd prize (750 gulden) Pierre Jean Claude Barbizet, France; silver medal, Maria Cherogiorgou, Greece; silver medal, Robert Weisz, Hungary; bronze medal, Peter Wallfish, Palestine; bronze medal, Ronald Smith, England.

Eleanor Knapp Pinch Hits

Eleanor Knapp substituted for Bruna Castagna as Adalgisa on five hours notice in the Philadelphia La Scala's Norma. She also took over Amneris in Aida for the same organization at a day's notice. The mezzo-soprano will sing Carmen and Katisha (The Mikado) at Chautauqua this summer and is engaged for major opera roles on WHOM's weekly Sunday programs until September.

Van Wey at Suffern

Adelaide Van Wey programmed folksongs and primitive street-cries for the United Nations concert in the Town of Ramapo Festival for the benefit of the Crusade for Children, American Overseas Aid, at Suffern, N. Y., May 7. Helen Hayes was heard in one of the main addresses, her subject being Children of the World.

Djanel in Italy

Lily Djanel, soprano of the Metropolitan Opera, is singing leading roles at La Scala, Milan.

Frieder Weissmann in Holland

Frieder Weissmann, conductor of the Scranton (Pa.) Philharmonic, will conduct in July at the Twenty-fifth Year Jubilee of the Dutch Radio Station AVRO in Hilversum, Holland. This spring he conducted the Little Symphony in Montreal, at the Opera Evenings (with Metropolitan Opera singers) of the Griffith Music Foundation in Newark, N. J., and, in June, concerts of the Toronto Proms. Before the recording ban, he made Wagnerian records for Victor with Set Svanholm. His 1948-49 season in Scranton opens Nov. 1.

Norfolk Symphony Seeks Conductor

The Norfolk (Va.) Symphony Orchestra is without a conductor since the death of Henry Cowles Whitehead, who for 14 years had led the group. John Twohy II, president of the Norfolk Orchestral Association, has named a committee to decide whether to engage a temporary conductor and guest conductors, or a full time director. The Norfolk Civic Chorus is also seeking a director, and the committee is considering engaging a man to take over both places.

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THE CHOIR CORNER

By LEON CARSON

NEW SACRED AND SECULAR RELICS AT THE CLOISTERS

A picture of secular and religious life in the Middle Ages is recreated in a special exhibition of newly purchased liturgical objects and furniture, recently opened at The Cloisters in Fort Tryon Park, New York City. One exhibition room displays precious objects used in medieval churches and monasteries; the other shows rare items of Gothic furniture and ironwork arranged as in a typical domestic interior. The objects were purchased for The Cloisters, through the generosity of John D. Rockefeller, Jr., from the Joseph Brummer estate. Several of the liturgical treasures will be supplemented later with other small precious pieces to make up a permanent sacristy in The Cloisters, a branch of The Metropolitan Museum of Art.

The handsomely wrought metalwork objects, rich with jewels and distinguished in craftsmanship, come from a fascinating period in history. Were the Middle Ages compared to a golden coin, one side would represent the Church—the other the feudal castle. Most of the objects in this collection reflect the work of monks in monasteries, although the furniture might well have served in homes.

The monasteries were industrious cities in miniature. One abbey under Saint Denis had a supervising goldsmith, skilled in gold and silver ornament. A monk of the period, Theophilus, wrote a Treatise upon Various Arts and described approved techniques for working gold, silver, copper, iron, stone and wood. New inventions and methods were encouraged in these centers and handicrafts flourished.

An outstanding object, considered by some to be the handsomest piece of medieval goldsmith's work to be preserved to this day, is the silver-gilt and niello bowl from a ciborium, or vessel for the Eucharistic wafer. It is a notable piece from the collections of the Hermitage in Leningrad, sold by the Russians in the 1930's. A spectacular liturgical fan or flabellum also comes from the Hermitage. Such fans were used in early Christian times to keep away flies during celebration of the Mass.

A rare and complete set of chalice, paten and straws is made of parcel-gilt silver with niello and jewels. The niello, a hard compound of silver and sulphur, was used for the decorations of Christ and the Twelve Apostles. Four New Testament scenes add to the sumptuousness of this set.

A charming group of objects, beautifully polished, includes a sturdy horse and a lion with turquoise inset eyes. They are part of a collection of bronze aquamaniles, which were fantastically shaped vessels that held water for washing the hands. One ewer is in the shape of a lion swallowing a man, another is a stalwart horse with an armored rider, still another has a short faucet with a smug little dog on top.

An interesting group of reliquaries, shaped like the relics they were made to contain, are an indication of the cult for sacred relics that led men across the continent of Europe on pilgrimages and as far as the Holy Land on crusades. Most striking is the reliquary arm, over two feet high. It was made on an oak core, covered with silver, roughly cut stones, and niello inlay.

A Eucharistic dove, symbol of the Holy Ghost, rare altar candlesticks, and two aquamaniles are notable additions to the rich collections already gathered for The Cloisters.

Furnishings in the medieval room include rare pieces that have been remarkably preserved. The room was arranged from suggestions of interiors found in medieval paintings. An elegant bronze chandelier, similar to the one in Jan van Eyck's famous painting, the "Portrait of Jan Arnolfini and his Wife," hangs in the middle of the room.

The exhibition will continue through the summer.

CHOIR NOTES

The Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, New York, opened its summer session on July 1, extending to Aug. 11. Among other subjects there are included Gregorian Chant and Accompaniment, choir conducting, liturgical singing and Polyphony.

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The recent acquisition and dedication of the famous Roosevelt organ (of the Chicago Auditorium Theatre) at Indiana University have brought to light that it is one of the largest instruments of its kind in an American university. When built in 1889 it was the largest organ in the country and was known as the masterpiece of the late Hilborne L. Roosevelt, finest organ builder of the latter part of the 19th century. Approximately $50,000 has been spent on its rebuilding. Dr. William H. Barnes of Evanston, Ill., played the dedicatory recital.

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Thirteen choirs united at the Cathedral of St. John the Divine on June 6 in the opening celebration of the 50th anniversary of the present city of New York. The musical service was under the director of Dr. Norman Coke-Jephcott.

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Ruth Danielson played an organ recital at the First Presbyterian Church, Englewood, N. J., on June 6. She was assisted by Kathleen Erwin, violinist. Works by Bach, Franck, Handel featured the program.

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David H. Williams has been appointed organist at the Fort Washington Collegiate Church, New York City.

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The Baccalaureate Choir under the direction of Alfred M. Greenfield was heard in an unusual and interesting program at the Baccalaureate Service of the 116th Commencement Season, New York University. The seldom heard A Song of Destiny by Johannes Brahms, T. Frederick H. Candlyn's He that is Down Need fear no Fall and the Evening Hymn of H. Balfour Gardiner were the featured anthems. George William Volkel presided at the organ.

Truman Greets Boys Town Choir

President Truman, during his western trip, met and talked with members of Father Flanagan's Boys Town Concert Choir and the Rev. Edmond C. Walsh, acting director of Boys Town. The choir, which in 1946 and 1947 toured the east and west coasts, will open a midwestern tour this year on Oct. 1.

Capital Anthem Contest

Capital University (Columbus, O.) Chapel Choir Conductor's Guild annual anthem competition is open to all composers. Compositions submitted must be suitable for an a cappella choir of average ability. The contest closes Aug. 15. For complete rules, address Frances V. Henry, Mees Conservatory, Capital University, Columbus 9, Ohio.

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Reviewed by LEON CARSON

For Organ

THREE CHORALES, by César Franck. Edward B. Marks Music Corp., N. Y. $1.25.

A splendid editing and revision of the original by Gerard Alphenaar, and offers an authentic edition in conformance with the original text, with additional fingerings and phrases added. The work was originally composed for the Ste. Clothilde organ (Paris), and the composer's stop indications have not been translated, although some of the purely mechanical devices have been rendered into English. These three chorales are productive of good, sound organ composition and execution, the music containing striking contrasts of iridescent and tranquil beauty with bold and reverberating fortissimos. The three parts can be used as an entity of performance or individually. 37 pages in length.

S.A.T.B.

GEORGE WASHINGTON'S PRAYER, by Harvey Gaul. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A somewhat unique musical setting to the words of the original "Tuesday Evening" prayer by George Washington as found in his prayer book after his death. Piano or organ accompaniment. Begins with a soprano solo which later becomes an obbligato with support of full chorus. For general communion or memorial service use. 8 pages.

I AM ALPHA and OMEGA, by Gertrude Cady. G. Schirmer, Inc., N. Y.

A rather lengthy, interesting new musical setting of the old text from Rev. I:8 and St. John I:1, for 4-part mixed chorus, with incidental tenor or soprano solo. Organ accompaniment. Well integrated in conventional style; a straightforward vocal and instrumental composition. Easy vocal tessitura throughout. 11 pages long. Suitable for general or special service.

I WAITED FOR THE LORD, by Joseph M. Hopkins. Volkwein Bros., Inc., Pittsburgh. 15c.

A pleasing and simple but well harmonized anthem for 4-part mixed chorus, in straight 4/4 time, along conventional lines, with organ or piano accompaniment. Text from Psalm 40 (Psalter Hymnal). Suitable for the average church choir and for general or communion service. 6 pages.

I KNOW A BEAUTIFUL THEME, by R. S. Stoughton. Theodore Presser Co., Phila. 18c.

An anthem for 4-part mixed chorus, with text of a sentimental nature, by Ina Dulcy Ogden. In general, it is a composition for quiet singing by a well trained choir; opens with optional alto solo, and a portion of anthem to be sung, optionally, a cappella. Organ or piano accompaniment. Acceptable for general service or communion. 9 pages.

For Women's Voices

SA

COME, CHRISTIANS, JOIN TO SING, arr. by Carl F. Mueller. Carl Fischer, Inc., N. Y. 15c.

A pleasing, conventional arrangement of music from an unknown source for 2-part (SA) chorus of treble voices, with piano or organ accompaniment. Text by Christian H. Bateman. Bright and cheerful in spirit and suitable for use at Easter, special or general service. 5 pages.

SSA

O LOVELY PEACE, by George Frederick Handel. G. Schirmer, Inc., N. Y. 20c.

Three-part (S.I., S.II., A) chorus for women's voices with piano accompaniment, arranged by Carl Deis from the soprano and alto duet in Judas Maccabaeus. A well integrated and harmonious arrangement, which requires a trained chorus and plenty of flexible singing to properly execute. The text by the Rev. Thomas Morell. Acceptable for general or festival service. 15 pages.

LO, MY SHEPHERD IS DIVINE, by Josef Haydn. G. Schirmer, Inc., N. Y. 16c.

A musicianly arrangement for 3-part (S.I., S.II., A) chorus for women's voices, by Edwin Arthur Kraft, from the Kyrie of Mass No. 7 (St. Nicholas) (1772), which retains the original feeling of the music, although adapted to modern usage. Piano accompaniment. Suitable for general or special service. Vocal tessitura normal for all parts. 7 pages.

For Junior Choir

WHEN MORNING GILDS THE SKIES, by Martha Lynn. Choral Art Publications, N. Y. 15c.

A well arranged and edited anthem for 2-part (sop.-alto) chorus, for use by Junior Choir. Text altered and adapted by Elizabeth Morey from the original of Edward Caswall. Piano or organ accompaniment.

CHALICE,
German, first half 13th century, probably made for the Abbey of St. Trudpert, Breisgau, Germany. (Courtesy Metropolitan Museum of Art.)

This is tuneful and convincing music, conventional in style and with easy vocal tessitura (with optional tones) suitable for young voices. For general service use. 4 pages.

SAB

LORD, SPEAK TO ME, by Roland Diggle. M. Witmark & Sons, N. Y. 16c.

This is a tuneful, well-ordered anthem for 3-part (sop.-alto-bar.) mixed voices, with text by Frances R. Havergal. Organ accompaniment. Opens with soprano solo (or unison); there is also solo part for baritone. 6 pages.

Solo or Unison

COME, KINDLY DEATH, by J. S. Bach. Oxford University Press, London (Carl Fischer, Inc., N. Y.) 32c.

A simple and beautiful solo (or unison of several matched voices) setting of the famous Bach song "Komm, suesser Tod" from his "Geistliche Lieder," edited as to English translation by Emily Daymond. Suitable for communion, special or general service.

WHEN I KNEEL DOWN TO PRAY, by Dorothy Ackermann Zoeckler. Theodore Presser Co., Philadelphia. 50c.

An extremely simple, melodic but reverent solo for medium voice, with text by the composer. Conventional in style and prayerful in feeling. Easy vocal tessitura throughout. Piano or organ accompaniment. Suitable for communion or general service where simple music is required. 3 pages.

THE ROBE OF RIGHTEOUSNESS, by Marian Coryell. Carl Fischer, Inc., N. Y. 60c.

A rather forceful song for general or festival service, declamatory in parts. For high voice; text from Isaiah 61:10-62:1. Is capable of several dramatic, climactic effects. Vocal tessitura generally normal. Also published for medium voice. 5 pages.

Recordings of Sacred Music

ROMAN - VATICAN CHOIR — DIR. Rt. Rev. Msgr. Licinio Refice—Seva Recording set No. 19. Three 10" discs—$4.

VITTORIA (Seva 7004-A) Caudent in coelis. The superb form and melodic content of this masterpiece make it one of the rare jewels of sacred music. Brilliant and fluent singing of soprano section dominates throughout this clearly recorded music.

PALESTRINA (Seva 7004-B) Incipit oratio Hieremiae—Part I. The pathetic lamentations of the prophet Jeremiah, praying that the Lord will deliver Jerusalem from heathen hands. The yearning and sorrow of the text revealed by powerful, colorful and well balanced ensemble singing.

REFICE (Seva 7005-A) Amavit eum Dominus. New composition by this composer in which the text, distinctly enunciated, and the melodic music express love and thanksgiving. The purity and strength of the boy soprano voices evidenced throughout. A splendid example of well-directed, evenly balanced male choral presentation, with clearly recorded diction and nuances.

PALESTRINA (Seva 7005-A) Incipit oratio Hieremiae—Part II. The lamentations of the prophet Jeremiah (see Seva 7004-B).

BACH - GOUNOD (Seva 7006-A) Ave Maria. An artistic arrangement and rendition of this famous composition; tenor solo voice sings the air to quiet, sustained choral accompaniment by entire chorus. An excellent recording.

VIADANA (Seva 7006-B) Exultate Justi. A brilliant example of 16th century sacred composition. In its spirit of exaltation, striking contrasts of mood and volume are dominant; pianissimo vocal passages particularly effective.

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Odyssey of an American Singer

ELLABELLE DAVIS REHEARSING WITH THE PASDELOUP Orchestra of Paris; Albert Wolf conducting.

This is a news story. It is the factual record of the success of a young American soprano whose European reception was as spontaneous as it was genuine and unpurchased.

Ellabelle Davis was born with a lovely voice plus the added talent of an ability to work hard and painstakingly. She is a good soldier, this girl who a little over four years back was a New Rochelle seamstress. And whatever she has had of help and encouragement she has fully deserved, for she has earned her way by obedience to the laws that govern art and artists.

The releases coming from across seas read like memoirs of another day—a time when singers were reigning luminaries. It is probable that in a period less hectic with unrest and political thunderings, the European achievement of this young American would have made startling headlines also in the news sheets of this country; for it was indeed one of those all-rewarding tours which are seldom paralleled.

When Miss Davis made her first concert appearance in Vienna at the historic Mozartsaal, the Austrian correspondent of the Overseas News Agency flashed back to the United States that the Negro soprano had done more than the entire program of the Army Information Service to dispel the *myth* of America's "musical illiteracy." In the little town of Odense, Denmark, famous for its Hans Christian Andersen Museum, Miss Davis's first concert was a complete sell-out and the response to a repeat performance was so tremendous that the hall usually reserved for musical events was inadequate to the ticket demand. The townspeople went to see their Bishop. Would he be willing to let Miss Davis give a Saturday night concert in the Cathedral? Permission was obtained, with the proviso that the singer devote her program exclusively to music of a religious nature, minus applause. On concert night, nearly 2,000 citizens of Odense jammed the *Domkirk*, solid rows of them lining the very steps to the altar, while the overseas songstress sang excerpts from Bach and Handel oratorios, groups of the spirituals of her own people, and, as a climax, the Biblical cantata The Song of Songs composed especially for her by Lukas Foss on commission from the League of Composers, accompanied on the great Cathedral organ. The audience sat silent and filed reverently out at the program's end. But when Miss Davis left by a side door several minutes later a demonstration occurred that brought tears to her eyes. Almost the entire audience had massed in the Cathedral Square, where they stood applauding and cheering, finally breaking up into a procession which followed the singer through the streets to her hotel.

CHILDREN OF THE HAGUE, Holland, present Ellabelle Davis with tulips from their own gardens.

Say It With Tulips

In The Hague's large Diligentia Hall American Ambassador Herman Baruch, the Embassy's Cultural Attache Coulter D. Huyler, and other notables witnessed another Davis triumph when, at the recital's conclusion, thirteen encores were demanded and the hearers refused to leave until impresario J. Beek elicited a promise from Miss Davis to return to Holland after filling commitments in Scandinavia. When the singer did return to The Netherlands at the height of the tulip season, she found an unusual welcome mat spread out—a bed of multi-colored tulips just outside the concert hall with the word Welkom spelled out in dark red blossoms.

From Oslo, Norway, to Milan, Italy, SRO crowds and popular enthusiasm greeted the songstress.

The foregoing are just a few highlights of the American soprano's three-month European tour in the course of which she made 28 appearances in recital and as soloist with symphony orchestra in 19 cities of 8 different countries and was heard over major Continental Broadcast networks. M. C.

NFMC Scholarships Awarded

Sherodd R. Albritton of Fort Green, Fla., young composer just graduated cum laude from Furman University, Greenville, S. C., has won the $500 scholarship granted from the Anne M. Gannett Fund and maintained by the National Federation of Music Clubs. He plans to apply the scholarship to graduate work at Yale.

Winner of a NFMC scholarship in the Opera Department at the Berkshire Music Center for this summer is LuCretia Ferre of Utah, a pupil of Solon Alberti. Both awards were announced by Mrs. Royden J. Keith, president of the National Federation of Music Clubs.

Lois Jordan in Town Hall

Extraordinary vocal equipment was revealed by Lois Jordan on May 23 when the Negro soprano gave a recital on May 23 with the able assistance at the piano of Oscar Kosches. Miss Jordan sang numbers of Gluck, Piccini, Legrenzi, Franck, Duparc, Wagner, Brahms and Strauss, and after intermission two songs of Eda Rapoport, one of which, Tears, had first performance, the first American performance of two by Szymanowski, and the introduction of Longing and Triumphal March by Tadeusz Kassern. A program calculated to challenge versatility, this list brought out Miss Jordan's gifts. C. D.

Marguerite Avery Bows

Marguerite Avery, American soprano, gave a concert at Town Hall on June 13. Miss Avery appeared to be under some stress, but one was able to tell that she had a good voice, with a very pleasant and fine quality. The program consisted mainly of music by Sarti, Purcell, Haydn, Mozart, lieder of Schubert, Brahms, Hugo Wolf (which were the most convincing), and a group of well-known and well-loved Negro spirituals arranged by Burleigh, Rhodes, and Hall Johnson. Miss Avery's very musical accompanist was Paul Meyer. Both artists were warmly received. V. McC.

Cosmopolitan Little Symphony Debuts

The Cosmopolitan Little Symphony, an interracial chamber orchestra, made its debut on May 21 at Town Hall under the baton of the very gifted Everett Lee. Mr. Lee is a conductor who not only has command of the technical requirements of his trade but in addition is a musician with a pronounced sensitivity to the structural value and emotional impact of the music. Vivaldi's Concerto Grosso in D minor, a telling interpretation of Beethoven's Symphony No. 2 and Kabalewsky's orchestral suite The Comedians played with abandon and a great sense of humor comprised the purely orchestral offerings. The world premiere of Ulysses Kay's melodious, tender and romantic Brief Elegy was given with Emanuel Tivin as the expressive oboe soloist. Soprano soloist of the concert was Virginia MacWatters. The artist charmed her audience. H. W. L.

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THE DANCE

New Group Introduced

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Ballet Ballads

By virtue of one fact alone—disregarding any others—Ballet Ballads would be entitled to serious consideration: namely, that in its progressiveness and invention, it stands in its field far above anything that has appeared on Broadway in recent years. One can find fault with it, here and there. Sometimes the commercialism is a little *too* obvious, sometimes the work is pretentious, and often there is a serious doubt as to whether or not the results come anywhere near what they so nobly set out to do. Considering the evening as an entity, however, there is enough good theatre, good dance and good music to make it a deserved success.

Ballet Ballads is a collection of three unrelated dances ("ballet," really, is stretching the term a bit). They have but two things in common: John Latouche wrote the words, Jerome Moross the music. Otherwise, Susanna and the Elders was choreographed by Katherine Litz, Willie the Weeper by Paul Godkin, and The Eccentricities of Davey Crockett by Hanya Holm. Hugh Ross was the choral and musical director; he "conducted" an ensemble of two pianos and saw to it that the singers on stage were operating smoothly.

Willie the Weeper

Willie the Weeper consists of seven episodes, all of which "take place in Willie's untidy mind." There are two Willies—Willie himself, expertly sung and acted by Robert Lenn, and his daydreamed, imaginary projection, danced by Paul Godkin, the choreographer of the work. A survey of the episodes gives a clue to the action: Rich Willie, Lonely Willie, Famous Willie, Baffled Willie, Super-Willie, Self-Sufficient Willie and Lover Willie. In short, the audience has a good case of the Willies.

In many respects, this work is much more a piece of Americana than the slick, rootin-tootin' Davey Crockett. The music is largely jazz—a stubborn boogie-woogie ostinato prevails, now light and flowing, now stubborn and ominous. In one episode, at least—Self-Sufficient Willie—Moross has composed a really distinguished piece of satiric music; and in most of the others his background supplies the proper mood. The ballet, too, is peculiarly American in its action and context. The choreographic outline's nationalism is hard to define, exactly, but comparison with, say, Jooss' Big City, which bears a superficial resemblance in mood and conception, should make the point clear.

Godkin establishes his brooding, neurotic mood at the onset and manages to carry it through. He handles some complicated masses remarkably well, and is especially successful with the shifting crowd sequences. His expressive medium is somewhat limited. There are few really lyric episodes, for example; and his insistence on rapid, nervous movement (especially where he himself is concerned) can become monotonous after a while. Within those limitations, however, he works with absolute surety. The climax comes with the last sequence, where Sono Osato is featured as Cocaine Lil. Besides being about the sexiest thing in tights on Broadway, she remains an electrifying, mercurial dancer. Godkin too is a superb artist, with a sharp, clear line and unlimited technique. In addition, he is as good an actor as he is a dancer. Willie the Weeper can be rated one of the more successful fusions of music, dance and theatre.

Davey Crockett

Just as Willie is the strongest choreographically, The Eccentricities of Davey Crockett is the strongest musically. It differs from the former in that the leading parts—Davey Crockett and Sally Ann—are taken by singers (Ted Lawrie and Barbara Ashley) who also dance in a limited fashion. Somewhat reminiscent of a folk opera, the action comes to a dead halt during the solo singing, such as Sally Ann's charming love song, the Mermaid's amusing routine (sung in a sultry torch voice by Betty Abbott) or the love duet.

For the most part Miss Holm has stressed the group rather than the individual in her choreography (which is exactly the reverse from Willie). Although her ideas are on the conventional side, it has some lovely lyric episodes and a few small ensembles (including a so-called bear dance) that were, as half the audience was gurgling, cute. Choreographically speaking it is difficult to single anything out for special mention, partly because the details are so dovetailed with the action, partly because there is little of the stop-the-show variety. Davey Crockett does not have the emotional unity of Willie the Weeper, nor is its action as carefully planned. It is a grateful piece of work on its own, though, which is something that cannot be said about more elaborate pieces bearing more elaborate names.

Susanna and the Elders

Of the three works, the opening one, Susanna and the Elders, was the shortest and weakest. The stage of the Music Box Theatre is small, and the large cast took up much of its available space, but even at that more ingenuity and less naivete could have been shown. Since the story itself was static, and since Miss Litz was content to use a minimum of dance movement (as contrasted to poses and more or less direct action) the primary interest of the work was contained in Latouche's clever rhymes and a musical commentary that had flashes of wit. Katherine Litz, as Susanna, handled herself beautifully. Other parts were taken by Frank Seabolt, Robert Trout, Richard Harvey and Sheila Vogelle, the latter an excellent soprano.

Deborah Bertonoff Makes Broadway Debut

On May 24, the dance humorist and mime of Palestine, Deborah Bertonoff, made her first public appearance in this country at the Cort Theater. Her work on this occasion was concerned mostly with the portrayal of types. Two sections were devoted exclusively to this sort of thing—Types at a Wedding and City Types. Pioneer, Sabbath and Memories of a Dancer were excursions into serious dance. Miss Bertonoff is undoubtedly a fine pantomimist with a sense of timing and humor. Her technique, however, is limited and springs mostly from the Central European and Jooss schools with a touch of academic ballet, such as was used in Memories of a Dancer. Also the costuming, all in shades of brown, tended toward monotony. Carl Mosbacher was the accompanist.

New Dance Group in Festival Series

For its festival, which opened on May 23 and lasted through May 27, the New Dance Group offered everything from primitive to contemporary dance forms. The primitive end of things was more than capably managed by Pearl Primus, with the aid of Lillie Peace and Padjet Fredericks. Hadassah, magnificently costumed, provided the East Indian touch, as well as some stylized dances. One of her most delightful creations was Fable, and the most moving was Shuvi Nafshi, based on the 116th Psalm.

The Dudley-Maslow-Bales Trio, Eve Gentry, Jean Erdman, Anthony and Gifford were the representatives of the modern dance. Of the new works, Sophie Maslow's Champion stood out as the work with the most imagination and choreographic pattern. It was suggested by a Ring Lardner story, in which the "Champ" is an angel to his mother and the public but a pretty nasty character as far as his associates and wives are concerned. William Bales played the title role to the hilt and he had excellent support from the rest of the large cast. Jane Dudley's The Lonely Ones, inspired by three drawings by William Steig, had some very funny ideas but very little, if any, dancing. Miss Dudley was assisted by her two colleagues, Bales and Maslow.

Eve Gentry displayed technical brilliance and intensity in a dance called "Goodbye, My Johnny," that was far above the average. Her other dances were not as successful. William Bales' new solo, Soliloquy, had a certain tension and was well choreographed, but his Three Dances in Romantic Style (in which he danced with Maslow and Bales) lacked freedom, flow and a sense of style. Jean Erdman contributed several new dances which we were not able to see because of conflicting performances, and Anthony and Gifford offered some numbers seen earlier in the season at the YMHA Dance Center.

Ballet Theater Dancers in Cuba and Canada This Summer

While Ballet Theater is laying off this summer before assembling for its ninth annual trans-continental tour, which is to open in Boston early in October, many of its dancers are busy with their own projects.

Fernando Alonso, husband of Alicia, has arranged for two performances on June 24 and 25 in his native Havana, Cuba, for the Sociedad Pro-Arte Musical. Dancers to appear will be John Kriza, Barbara Fallis, Paula Lloyd, Anna Cheselka, Norma Vance, Mary Burr, Michael Maule, Fernand Nault, Harry Asmus, Marvin Krauter, Karel Williams, Enrique Martinez and Dulce Wohner. Works to be presented are Concerto, choreographed by Alberto Alonso, brother of Fernando; Pas de Quatre; and Swan Lake with Alicia Alonso. On June 25 John Kriza will dance his first Albrecht in Giselle; Alicia Alonso will dance the title role. Robbins' Interplay will complete the program.

RITA and ROZZINO.
Rozzino will stage his new Carmen choreography at the Triboro Stadium, New York, July 16 and 17, with his partner Rita Ortiz and ensemble. (Photo by Earl Leaf).

In September, Montreal-born Fernand Nault will sponsor a two-week tour of Quebec one-nighters. Nault will dance and choreograph Les Songes, to a Milhaud score, and the repertoire will include Les Sylphides, the Nutcracker Pas de Deux, and a Canadian ballet, La Fille du Danube to a Strauss score. Fallis, Lloyd, Cheselka, Solov, N. Thomson and Vance will make up the company of nine, along with two Canadian dancers, Penny Kondak and Genevieve Sailbing.

New Books on the Dance

SPANISH DANCING, by La Meri. A. S. Barnes & Co., N. Y. $5.

ISLES OF RHYTHM, by Earl Leaf. A. S. Barnes & Co., N. Y. $5.

In a way, these two books complement one another, though one was written by a professional dancer and one by an amateur. La Meri, of course, is the professional, and she discusses aspects of the Spanish dance, technical and sociological. Walter Terry has written the foreword, in which he points out La Meri's standing as an authority on the Spanish dance. Obviously, Spanish Dancing is a labor of love; and, equally obviously, 188 pages are hardly enough to give more than an introduction to the subject. The scope of the book is quite comprehensive, however. It includes something about the origins of the subject matter, short descriptions of Spanish regional dances, flamenco dancing, castanet technique, and notes on Spanish dance technique in general. In passing, comments are made about contemporary leading exponents of Spanish dance, and the more important figures of the past.

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such as Argentina and Argentinita, are evaluated. There also is a technical terminology, glossary of terms, table of dances and bibliography. The book is generously illustrated.

Illustrations form the major part of Earl Leaf's book. Mr. Leaf is a photographer; and, as Katherine Dunham points out in the preface, he visited the Caribbeans with no preconceived notions, merely reporting on what he saw and photographed. Thus the author's style is not burdened with technical accounts. On the contrary: his writing inclines toward the sensational side, with overtones of sex, voodoo and slick-magazine approaches. Some of the photographs are unusual; some actually are startling, such as the series of a voodoo ceremony. Mr. Leaf visited Havana, Jamaica, Haiti, the Virgin Islands, Martinique, Trinidad and Santo Domingo, among other places. The reader is presented with a photographic record of each locale's dances, with a running comment by the inquisitive and enthusiastic author.

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William Kapell Weds

William Kapell, American pianist, and Rebecca Anna Lou Melson, of Portland, Ore., were married on May 17 in the chamber of Judge Milton Tuttle in Chicago. The bride is a graduate of Reed College and a scholarship music student at the University of Chicago. The couple were to fly to South America on July 10, where Mr. Kapell will make his second concert tour.

Landau Conducts and Teaches

On June 9 Siegfried Landau conducted the season's last concert of the Kinor Symphonietta of the Hebrew Arts Foundation at De Witt Clinton High School, The Bronx. Mr. Landau conducted a Viennese program at the Carnegie Pops late in May and also the opening program of the Naumburg Concerts on Central Park Mall. On June 16 he conducted the Choral Society of Temple Emanuel, Paterson, N. J., concluding the Convention for Jewish Liturgical Music, July 31 through Aug. 31 he will coach the various styles of opera at the Opera Workhouse, Parkway Theatre, Brooklyn.

N. Y. Philharmonic in Two Junior Series

The Young People's Concerts Committee of the Philharmonic-Symphony Society of New York announces for 1948-49 the annual series of concerts at Carnegie Hall for older boys and girls and the second season at the Town Hall for children under nine. All concerts take place on Saturdays at 11 a.m. The Carnegie Hall series of five concerts will be conducted by Dimitri Mitropoulos, Leopold Stokowski, Igor Buketoff and Walter Hendl. The dates are Nov. 20, Dec. 18, Feb. 19, March 12 and April 9. The two concerts at Town Hall, Oct. 16 and April 16, will be under Walter Hendl and Leon Barzin. Soloists at Carnegie Hall include the two winners in the third annual Air Auditions conducted jointly by the Young People's Concerts Committee and Station WQXR, 16-year-old Elizabeth Rich and Diana Regina Steiner, 15. Winner of the similar auditions for the Town Hall series, 11-year-old Eugenia Hyman, will be soloist on one of the concerts in that auditorium.

Werrenrath Conducts Choral Concerts

Dr. Reinald Werrenrath had as guest artists for the 114th Mendelssohn Club of Albany concert the duo-violinists, Mary and Virginia Drane. For the choral part of the program, Dr. Werrenrath conducted the Mendelssohn choral in arrangements of folksongs, works by American composers, and songs by Rachmaninoff. Soloists were David S. Boyer, Edward F. McKie and Richard B. Fisher. The final group consisted of college songs led by alumni of the various universities.

This spring the National Press Club Chorus, under the direction of Dr. Werrenrath joined forces with the Baltimore and Ohio Glee Club led by James Allen Dash, for its concert at the National Press Club Auditorium in Washington, D. C. On this occasion, the former Metropolitan Opera baritone was also heard in solos. Dorothy Simmons, soprano, was the guest soloist.

Gibson-Schwerke Duo Active

The Gibson-Schwerké Duo (Michel Gibson, violinist; Irving Schwerké, pianist-commentator), in addition to large classes of violin, piano, and voice pupils at their home studios in Appleton, Wis., have played throughout Wisconsin and Northern Michigan on concert courses, and special school and college assemblies. Mr. Schwerké has also given a course of twenty lectures on The Fun of Listening to Music at the Appleton Vocational School, and Mr. Gibson has been co-conductor and string coach for the Valley Symphony Orchestra, sponsored by the local vocational school. In late September, the duo leaves on a ten-week concert tour of Iowa, Illinois, Indiana, Ohio, Northern New York and Pennsylvania.

Berúmen Finds Music Flourishing in Cuba

Ernesto Berúmen spent four weeks this spring in Havana, where he held master classes at the International Conservatory, gave 16 lectures on Piano Pedagogy, and played a private recital for teachers and students. He also was the first judge in Cuba for the National Guild of Piano Teachers auditions, held at the Conservatory under the director, Maria Jones de Castro.

"It was a most inspiring experience," Mr. Berúmen said. "Interest was keen, and all of us were elated over results. I only found one slight difficulty. The sessions were conducted in Spanish, of course, and, although this is my mother tongue, I am used to English in musical affairs. But after a few days I again became used to my own language, and all was well.

"I was honored to take part in the auditions which launched the National Piano Teachers Guild as an international institution, and to be associated with Mrs. de Castro, who wields a most benign musical influence in Cuba. A progressive teacher, she is familiar with American methods and keeps in touch with the most modern pedagogic principles, all of which is reflected in her school.

"In my classes and in the piano auditions I had opportunity to observe the musical talent among Cubans, and found it on a high level. Nenita Escandón, 11 years old, pupil of Mrs. de Castro, ran away with the highest rating among the Guild students. The child seems already to have adult attributes of piano playing—speed, strength, excellent phrasing, beautiful tone—and besides has a charming, unspoiled personality. I hope to have her as a pupil in New York in the fall.

"Another little girl of extraordinary talent was Myrna Ruiz, pupil of Miss Rovirosa at the Conservatory.

"As for general music conditions, Havana is among the chief centers of the western hemisphere, with its symphony orchestra presenting world renowned artists as soloists, its fine concert courses and many musical societies. I have held master classes there several times before, and noted, particularly this year, ever-increasing interest in music."

ERNESTO BERÚMEN
(Photo by Abresch.)

Mr. Berúmen will remain in New York City all summer, conducting piano lessons and summer recitals together with his partner Frank La Forge. After a two weeks vacation late in August, Mr. Berúmen returns to The La Forge-Berúmen Studios for his fall and winter sessions.

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CHICAGO

By DOSHA DOWDY

CHICAGO.—The National Association of Music Merchants Convention, held in the Palmer House June 14-17, drew over 8,000 manufacturers, dealers, buyers and visitors from all parts of the United States, Canada, France, England, Italy and Holland.

A highlight of the Trade Show was the address on Music and Education delivered at the opening luncheon by Dr. Alexander J. Stoddard, Superintendent of the Schools of Philadelphia, a member of several national committees and commissions, and formerly a member of the educational mission to Japan to advise with General MacArthur on the reorganization of the Japanese school system. Dr. Stoddard emphasized the fact that music has become an essential part of our general educational program both from the standpoint of its financial support and in its contribution to the growth of our people, young and old. The development of modern means of communication, he said, has raised music into a prominence, far beyond its former scope, by means of recordings, sound pictures, radio and television, which have revolutionized the role of music in our activities and in our culture generally. He stated further, that the percentage of the national income spent on music makes it one of the major items in the overall budget—the national budget for music education in schools and colleges runs into hundreds of millions of dollars annually.

In closing, Dr. Stoddard said, "It is the obligation of the great association to help us on a grand scale to tap the contribution that music can make to a greater world of harmony and faith in one another. Music can help do that. It is the one universal language. It can cut across national boundaries and bring peoples into mutual understanding and good will. It can remove some of the barriers that separate us within our own country. Music hath far more power than merely to charm, if we will only exploit its great possibilities by giving it the support and place that it should have in our total educational scheme."

Trade Show Notes

The Magnavox Company marked its entrance into the television field with a premiere showing of 12 models, featuring the Windsor Imperial, making television available for the first time in a radio-phonograph which incorporates the auditorium-type speaker system, AM-FM short wave and wire recorder.

Baldwin presented in their authentic Williamsburg Galleries a complete line of models including a number of attractive new ones. Baldwin's Electronic Organ was also on display.

A concert-demonstration of RCA Victor's Berkshire series of custom television-phonograph-radio was presented in the Berkshire Room of Lyon & Healy's Radio-Television Salon, featuring Johnny Victor, narrator; Marilyn Cotlow, soprano winner of 1948 Metropolitan Auditions of the Air, and Robert Merrill, baritone of the Metropolitan Opera.

Announcement was made by W. W. Kimball, president of the 91-year-old Chicago firm, of the production of their 500,000th piano—a record achievement.

Hortense Love at Orchestra Hall

Hortense Love, with Paul Ulanowsky at the piano, gave a recital June 3 which will be remembered particularly for its high artistic value. The well chosen program afforded the singer opportunity to disclose the interpretive taste and musical insight necessary to project the full meaning of her songs representing various styles of vocal literature—Biblical Songs by Dvorak; Schubert Lieder; Mozart's l'amero, saro costante, from Il Re Pastore; a French groups; songs by Michael Head, Vaughan Williams, Castelnuovo-Tedesco; and Three Spirituals from the Son of Man Cycle, arranged by Hall Johnson. Although the first of these, Pilate, Pilate (Folk Sermon) was sung at a tempo slightly too fast for a song of such dramatic fervor, it was intensely moving, as were the others.

Miss Love has a voice of remarkable range and good quality, but her singing is not always beautiful due to uneven production which accounts also for a lack of carrying power. When this is perfected, the singer should become a top-ranking artist of the concert stage.

Humphrey and Kettner in Duo-Recital

Elizabeth Humphrey, soprano, and Helen Kettner, pianist, each of whom appeared last season in solo recital, were presented jointly in Kimball Hall, June 3, by Clarence Cramer (concert management Bertha Ott).

Miss Kettner, with authority, mature musical conception and a big technic, played Busoni's transcription of Bach's Chaconne in D Minor, which opened the program; Prokofieff's Seventh Sonata had brilliant effects in contrast to feathery passages and moments of whimsey, and was brought to a stunning close; and a group by Ravel, Stravinsky and Khachaturian showed the pianist at her best.

EUNICE STEEN LAMONT as Madame Butterfly in excerpts from the opera which closed a Scholarship Fund Musicale presented by Phi Mu Gamma, in the Little Theatre, Chicago Musical College.

Elizabeth Humphrey is a singer so gifted that her success as a concert artist seems assured. She sang, with an easy manner, beautiful diction and appreciation of the text, songs by Torelli and Paisello; Mozart's Recitative and Aria "Deh vieni, non tardar"; a group by Chausson, Hahn and Debussy; and songs in English by Spencer, Nordoc, Giannini and Olive Cary.

Miss Kettner played sensitive and musicianly accompaniments for Miss Humphrey.

Chicago United Singers Concert

The Chicago United Singers under Walter Steindel, gave one of the best choral concerts of the season in Orchestra Hall, June 6, when they presented The Lay of the Bell (Schiller-Bruch) for chorus, soloists, orchestra and organ. Seldom is there the consistent devotion to a performance shown on this occasion by the entire ensemble. The soloists were Freda Draper, contralto, whose beautiful voice and artistry are well known to Chicago audiences; Adele Norman, soprano, an interesting talent who made her first Orchestra Hall appearance; and Ralph Nielsen and Howard Berhalter, both gifted and experienced musicians.

Chicago Piano Symphony Concert

The Chicago Piano Symphony Orchestra conducted by Antoinette Rich presented their annual concert in Orchestra Hall. Highlighting the program were guest appearances of Elsie Alexander, pianist, in a brilliant performance of Liszt's Totentanz concerto; and Elizabeth Humphrey, who sang beautifully in arias from Madame Butterfly and Pagliacci. Young Mary Daly showed talent and excellent training in a performance of MacDowell's First Piano Concerto.

The piano symphony numbers included arrangements for eleven pianos (33 pianists participating) of works by Enesco, Rachmaninoff, Schubert-Rich, Beethoven, Wagner-List, Khachaturian and others. The value of such a concert lies not in its musical content (piano arrangements of symphonic works), but in the interest and enthusiasm shown by those participating. Precision and better synchronization would have improved the performances generally.

Donna Turner in Debut Recital

If Donna Turner, in her piano recital at Kimball Hall, June 1, had laid out for herself a program of formidable dimensions, its massive character turned out to be more apparent on paper than in the hearing. Here is a youthful talent embodying the virtues of freshness and intuitive discretion—without discernible immaturity unless it be that of unexpanded physical resource. But at 18 one may be forgiven the lack of power and drive necessary for the Bach-Busoni C Major Toccata; this will diminish with concert experience and a further ripening of Miss Turner's marked abilities shown so unmistakably in the Rode-Czerny La Ricordanza, the Brahms F minor Sonata, and the set of Scriabin pieces and Liszt which ended the program.

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closed her third coast to coast season of 53 dates with a return engagement in Orange, N. J., under sponsorship of Essex County Women's Music Club. Since her Town Hall debut in 1944 Miss Mercur has given over 200 piano recitals in colleges, universities and clubs throughout the country, playing to approximately 175,000 listeners and signing over 30,000 autographs. She was re-engaged for the third time next season under the auspices of Essex County Women's Music Club.

of the Chicago Civic Trio, and winner of two award recitals this season, has announced her own piano recital scheduled for Oct. 20 in Kimball Hall. Ruth Krug, cellist of the trio, who will join the Atlanta Symphony next season, and Miss Matthies, will go to the Berkshire Festival in Tanglewood for the summer. Boris Zlatish, violinist, is the winner of a scholarship to the Juilliard Summer School.

SAM Elects Officers

The Society of American Musicians, at its last meeting of the season at the Cordon Club, elected the following officers: president, Vitaly Schnee; vice-president, Edwin Gemmer; directors, Jean Boyd, Clarence Eidem, Thelma Frederiksen, Nelli Gardini, Rudolph Reuter, Stella Roberts and Reinhold Schmidt.

Nichols Gives Benefit

Shelby Nichols, bass-baritone, was presented at Abraham Lincoln Center May 28 in a song recital to benefit the Underprivileged Children's Camp Fund. Comprising his program were arias by Mozart, Beethoven, Handel and Verdi; songs by Scarlatti, Strauss, Grieg, Wolf and Schubert; and an American group including his own song, Green Light, and others by Lewis Allen, Boatner, McGimsey and Florence Price. The latter's compositions were featured on another program, at Lincoln Center, on which Mr. Nichols appeared as soloist.

Beula Jackson's Activities

Beula Jackson, coach-accompanist on the faculty of the Robert Macdonald Studios who has had a busy spring and early summer season, appeared as accompanist for a number of singers in recitals at the Cordon Club during June.

Commencement Concerts

The 62nd commencement concert of the American Conservatory (Orchestra Hall, June 15) was presented by artist students of the conservatory assisted by the American Conservatory Orchestra under Irwin Fischer. Soloists were J. Hudson Snow, Frank Miller, Julia Gailbraith, E. Arnold Alenius, Hendrik DeBoer, James Groves, L. John Lambros, Revetta Gould and Oland Gaston.

The Chicago Musical College Symphony Orchestra under Paul Stassevich presented the annual Orchestra Hall commencement concert on June 10 with soloists Ilene Butterworth, Naomi Weiss, Sidney Weiss, Rocco Germano (concerto for viola and orchestra by Walton), Louise Holmgren and Louis Kohnop. Honorary Doctor of Music degrees were conferred upon Carrol Dudley Kearns, Leo Karl Miller and Clifford Edwin Bair.

The commencement concert of the Cosmopolitan School of Music was given in Kimball Hall in early June by the Symphony Orchestra under Bernard Fischer and soloists Amo Capelli, Jesse Dillon, Lawrence Brullo, Muriel Rose, Vivien Bell, James Rickey, Elizabeth Strahocky, and Thelma Jean Gilkeson.

Edwin Kemp's Studio Notes

Howard Berhalter, artist student of Edwin Kemp, was baritone soloist of the Chicago United Singers concert (Das Lied von der Glocke) given in Orchestra Hall June 5. Pupils selected by Isaac Van Grove to appear at the Railroad Fair in Grant Park this summer are Leonard Balsams, George Stover, Carolyn DeCamp, and John Irish, baritone, who won the contest to appear at the commencement exercises of Chicago Conservatory of Music, June 20. Betty Joe Springs, Roy Soderlind, Lester Kaderabek, Lester Wheeler, Robert Milton, William Toffinetti, George Stover, John Koepke, Edwin Neeb, Arthur Nordhem, Harold Hillberg, Charlotte MacKinney, Carolyn DeCamp, Robert Nakasawa, Howard Berhalter, Duncan Lloyd, Arnette Eskridge, Gloria Perreli, and Gloria Peterson are all soloists in Chicago churches and the Metropolitan area.

Fitzu Students in Demand

Students of Anna Fitzu making radio, recital, solo and opera appearances of importance, are: Evelyn Orlowski (of Milwaukee) presented in debut recital at Kimball Hall by the Polish Arts Club; Muriel Lawrence and Virginia Assandri in solo and duet recital for the Blind Service Association meeting at the Drake Hotel; Herbert Moulton, lyric tenor, and Genevieve Davey, coloratura soprano, engaged as soloists by Bohumir Kryl's all-girl symphony orchestra to tour the midwest during the fall and early winter season; Genevieve Davey on the Talent Show over Television Station WBKB, broadcast from the Knickerbocker Hotel; Betty Zastrow on station WGNB (FM); Muriel Lawrence, re-engaged as guest soloist with the Northerners over station WGN on July 8; Dorothy Santapadre, who recently changed her name to Dorothy Sands (a "nom de theatre" selected by Marion Claire) on WGN Theater of the Air July 17, Henry Webber conducting; and Ingrid Hallberg, contralto, on the Opportunity Hour Program (WGNB) on July 27. Artist students who appeared in vocal and dance solos with Vassos Kanellos, Greek dancer in Kimball Hall June 13 were Ray Erickson, Muriel Lawrence, Norma Lozzi, Ingrid Hallberg, Helen Snow, and Genevieve Davey.

Anna Fitzu Opera Productions will present Hansel and Gretel on July 24 at Friendship Gardens and Tales of Hoffmann, Aug. 7. The former production was given at Cotlow Theater, Barrington, Ill., recently.

Omega King's Activities

The Nathaniel Dett Music Club, Omega King, president, presented a scholarship benefit concert at Lincoln Center as its closing spring activity. Julius Robinson, pianist and winner of the 1948 scholarship, played the moderato cantabile movement of the Beethoven Sonata, Op. 110, and the F Sharp Major Nocturne of Chopin. Other participants on the program were Marshall Scott, baritone and 1947 winner of the scholarship, Cornelius Vleugel, accompanist; Constance Hinton, dramatic reader; Dorothy Jordon, soprano; William Whittaker, accompanist; and Janet Ross and Muriel Rose, pianists, who played the Allegro Moderato movement of the Hummel Concerto, Op. 89. Omega King, soprano, and Norma Hetsch, contralto, sang the duet Fu la sorte del armi from Aida. William Whittaker again served as accompanist.

Lola Fletcher Studio

Carol Smith, contralto; Jack Hurley, tenor; were soloists in Schumann's Manfred with the Indianapolis Symphony under Fabien Sevitzky. Mr. Hurley sang Canio in the Midwest Opera production of Pagliacci. Lorita Maloney, soprano, is currently featured at the Sky Club, Leland Hotel, Aurora, Ill. All are singers from the Lola Fletcher Studio.

Gladys G. Scott Betrothed

Gladys Gilderoy Scott, head of the voice department at Frances Shimer College, Mount Carroll, Ill., and also a member of the Bob MacDonald Studios in Chicago, will be married in July to Adrian M. Newens, former director of the University School of Music, Lincoln, Neb., and of the Music and Drama Colleges of Ithaca College, Ithaca, N. Y. The couple will live in Falls Church, Va., and both plan to open studios in Washington, D. C., next fall.

Chicago Singing Teachers Guild Shows Films

The Chicago Singing Teachers Guild comprises a group of the city's most progressive voice teachers. These men maintain permanent committees for reviewing books on voice and scientific discoveries pertaining to vocal problems. The Guild also aims to share all ideas leading toward the betterment of vocal pedagogy.

With the latter principle in mind, the Guild planned a recent showing of two outstanding films, and invited, as their guests, members of the National Association of Teachers of Singing. In the Little Theatre of the Chicago Musical College, the following pictures were shown. High Speed Films of the Human Vocal Cords prepared by the Bell Telephone Laboratories, also Organic Disorders of the Larynx, obtained from the Jacques Holinger Memorial Association.

George Perlman Weds

George Perlman, noted Chicago violinist and teacher, was married to Carol Jean Welch, a former pupil, at Edgewater Beach Hotel, Chicago, on June 12. Following the ceremony Mr. and Mrs. Perlman left for Alaska. Before returning to Chicago, they spend a few days in Los Angeles and Las Vegas, Nev. The couple will be "at home" the middle of August, when Mr. Perlman reopens his Chicago studio.

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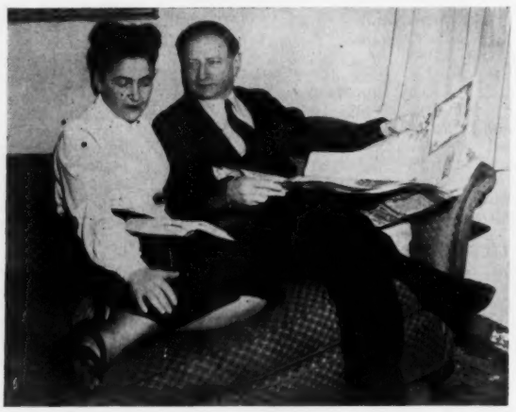
MUSIC FAR AND WIDE—

AN INTERVIEW WITH THE GRAUDANS

Recently returned from a cross-country tour covering 30,000 miles, Nicolai and Joanna Graudan, cello-piano duo, were briefly relaxing in their New York apartment. Their swing around the country took them from Eureka, Calif., to New Brunswick, the easternmost point; from Lake Charles, La., farthest south, to Bai Comeau in Canada. They plan soon to cross the country again in their own motor to California for vacation.

Asked about the reception given them in various places, they agreed that good music is appreciated everywhere, but the artist has to be careful to offer a well balanced program. "Each audience is entitled to the best. Wholehearted effort must go into the playing of every recital," was their prescription. "Neither fatigue nor travel difficulties provide an excuse for a less than 100 per cent performance. Listeners, especially in places which have a less extended musical life, look forward to the evening with keen anticipation, and the artist has no right to let them down. Every evening is a premiere and, as it were, a start from scratch. Each new audience has to be persuaded and convinced that music is an essential part of life."



LITERARY PURSUITS

engross Nikolai and Joanna Graudan in an interval between tours. (Photo by Ben Greenhaus.)

The Graudans have carried their message of good music all over Europe, the Far East and the United States. Having achieved the popularization of an instrumental combination often hitherto considered of only limited audience appeal, they are much in demand, especially by chamber music organizations.

Find Audiences More Receptive

As guests of the Library of Congress concert series, playing for chamber music courses in universities or concertizing in great and smaller cities across the country, they have found that the number of people interested in their kind of music has increased remarkably.

Mr. Graudan explains this pleasant fact by the better musical education of the audiences. "Thanks to recordings and the radio, listeners have undergone a certain musical training which makes them receptive even to complicated musical fare. It is also significant that most concerts are open to high school students, admitted at a lower fee and prepared beforehand in music classes for the concert. They now form an integral and well conditioned part of the audience.

"Not only are the audiences of today well prepared; they represent a wider social structure. The war work of the USO has made music-minded many who had their earliest experience of serious music under the African sun or on an island in the Pacific where a USO unit was appearing. The first taste awakened the desire for more, and today these audiences are jamming the halls.

"It is partly owing to their influence that institutions of higher education have given wider recognition to musical activities. As you know, some universities not only sponsor chamber music courses, but have on their staff resident quartets. At universities in Chicago, Bloomington, Ind., Louisville and elsewhere, courses devoted to chamber music are regular features of the curricula. A whole new crop of music teachers is being educated, able to train the younger generation in the pursuit of the highest musical ideals."

Smaller Communities Opened

"And isn't it amazing," Mrs. Graudan interrupted, "to see the expansion which musical activities have taken geographically? Music seems to penetrate to the remotest places. We think gratefully of our audiences in Newfoundland and their intense interest, which did not allow them to miss our concert even though, in order to come to the hall, they had to cross distances which elsewhere would have deterred the concert-goer. It also is heart-warming to think of our concert in Bai Comeau, a township founded around a paper mill in the Canadian forest. Almost without contact with the rest of the world, this center provides an interested public for the most demanding program."

H. W. L.

Nat'l Orchestral Ass'n Plans

The board of directors of the National Orchestral Association announces plans for the 1948-49 season. On Oct. 4 the training orchestra, under Leon Barzin, its musical director, begins the rehearsals which constitute its main purpose. About 90 are held in an average season, during which time about 130 compositions in all forms written for the symphony orchestra are read, studied and rehearsed. "Behind the Scenes in Music," the rehearsal broadcast presentation, will again be heard every Wednesday over WNYC from 6:00 to 6:45 p.m.

Four concerts are scheduled for Carnegie Hall—Nov. 8, English program; Jan. 10, French program; Feb. 28, American program. On April 18 there will be another Merit Rewarded Program, with "its major portion devoted to rehearings to the artist or composer (or both) whose offerings during the season have made unusual impressions upon the music-going public." The Gabrilowitsch Memorial Family Series of two special holiday events will be repeated—Dec. 18, a Christmas celebration for young people; and April 1 an Easter event for older members of the family, consisting of a performance of Haydn's oratorio The Creation, repeated from the past season.

Carol Brice Receives Award

Carol Brice received an award as the year's outstanding Negro woman in music on June 13 in Washington, D. C., from the National Council of Negro Women. She was scheduled for Lewisohn Stadium debut on June 23, and on Aug. 5 and 8 she appears again in the Berkshire Festival under Dr. Koussevitzky in Stravinsky's Oedipus Rex and De Falla's Amor Brujo.

Ohio FMC Meets in Cleveland

CLEVELAND. — The Ohio Federation of Music Clubs held their 29th annual convention in this city, with headquarters at the Hotel Carter, coinciding with National Music Week and the 50th anniversary of the National Federation of Music Clubs. Thirteen federated music clubs of Greater Cleveland played host to more than 500 delegates from the state, adopting as their slogan and convention theme: "Foster American Music—Hear America First!"

This theme was brilliantly carried out in the music presented during the three festive days. The convention chairmen —Mrs. Norman Goldsword, president of the Fortnightly Musical Club; Mrs. Harry Valentine and Mrs. George Blizil —worked untiringly to make this an outstanding event.

Modern Music Forum

Of special interest was a Modern Music Forum, under the direction of Dr. Hazel Morgan, national chairman of music in schools and colleges. An address was made by Grant Fletcher, composer and state chairman of American composition. Composers taking part included Herbert Elwell, Oberlin; Dr. F. Karl Grossman, Western Reserve University; Arthur Loesser, Cleveland Institute of Music; Russell V. Morgan, director of music in the local public schools, and George Smith, annotator of the Cleveland Orchestra programs. A program of modern music followed, at which works by Elwell were sung by Marie Simmelink Kraft with the composer at the piano, and the Oberlin Woodwind Ensemble gave a Quintet by Hindemith and a sextet by Poulenc.

Mrs. Eagleson Heads Banquet

The annual banquet was headed by Mrs. Freeman T. Eagleson, state president, and among the guests of honor were Mrs. Edgar Stillman Kelley, honorary state president, who made an address, and the past state presidents, Mrs. R. A. Herbruck and Mrs. Gaillard B. Fuller. Beryl Rubinstein gave a stirring piano recital following the banquet.

Among important new compositions heard was a quartet by L. Howard Whitaker, recently appointed acting director of the local Music School Settlement—a deftly constructed work. The Cincinnati Conservatory presented the excellent baritone Julian Patrick in recital; Baldwin-Wallace Conservatory was represented by George Poinar in a violin recital and a scintillating performance of Pergolesi's La Serva Padrona from its Opera Workshop under Norman Green.

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Fanny Cleve Has Plan For Young Singers

American Opera Youth had its say, or rather its sing, on June 14 at the Master Institute Theatre, when students from Fanny Cleve's studio gave an evening of scenes in costume from five major works. Mme. Cleve established a friendly and informal atmosphere in her explanatory remarks to the audience. She also conducted, standing by Aiko Tashiro at the piano, and did further yeoman service by stepping at short notice into the role of Manrico, in place of the absent tenor, and cueing the Azucena in the Trovatore excerpts.

The young singers, Mme. Cleve pointed out, were still on the way to professional status. Their appearance in these lyric-dramatic vignettes — from Freischuetz, Cavalleria Rusticana, Othello, Trovatore and Aida—was part of the plan whereby she accustoms her pupils to performing for listeners almost from their first studies. She believes that stage deportment, gestures, ease of movement and all the component parts of the poise of the public performer should be assimilated along with principles of singing, not grafted on hurriedly as an afterthought. The evening bore out her theory, the pupils singing and acting with spirit and good grasp of their roles. There was also a charming stage picture, with two of the girls singing Mendelssohn duets and the pianist and her instrument onstage.

On another occasion, Mme. Cleve told an interviewer from the Musical Courier about the four steps in her plan. All are before auditors. First is "A lesson without interruption from the teacher." Then, "Costume Sketches," when they learn how to move and give dramatic meaning to stage apparel. "Acting Sketches" adds gestures and histrionics, and finally comes "Operatic Acting," with other singers in full scenes.

"I formed this plan after I came to America in 1938," she said, "realizing that, with all the wealth of vocal talent here, there is a dearth of small opera companies where experience can be obtained. Also, I wanted to do away with the horrors an audition presents to a singer who, vocally prepared, is yet unused to singing before people. I invite professional musicians to all my evenings, so that it is nothing new for my singers to perform before demanding listeners."

The same sort of training is given recitalists from the Cleve Studios, with excellent results, especially demonstrated in the brilliant success of Anne Katz, contralto, in Town Hall in May of this year. Miss Katz has had all her vocal preparation with Mme. Cleve. Another outstanding Cleve singer is Beverley Kalinitsky, soprano. Wife of one of the scientists at Oak Ridge, Tenn., Miss Kalinitsky recently was acclaimed as soloist with the symphony orchestra there. She makes frequent trips to New York for lessons with Mme. Cleve, and the latter sometimes takes the plane for Tennessee.

Fanny Cleve, before her teaching days, was a leading soprano in such companies as the State Operas of Vienna, Berlin, Dresden. In recital and with orchestra she sang in London, Palestine, Moscow, Vienna and elsewhere, and, in America, in Carnegie Hall with the Schola Cantorum. Her artistry and pedagogy are endorsed in letters from Bruno Walter, Artur Bodanzky, Otto Klemperer and other authorities.

M. L. S.

A Correction

The name of Stephan Grodzki, bass, was unintentionally omitted from the list of singers presented at the recital of Robert Tabori pupils in Carnegie Recital Hall on May 16.

DR. KAROL LISZNIEWSKI'S PIANO CLASS

of 1947-48 at the Cincinnati Conservatory of Music. First row, Ronald Sharpe, Frances Sarullo, Ruth Ann Hess, Ruth Nakamura, Marian Corns, Lavaughn Robinson, Beverly Ingram; second row, James Elliott, Louise Mason, Marjorie Russell, Dr. Liszniewski, Margaret Clarke, Mary Ellen Merrick, Anita Short; third row, William Materny, Charlotte Lufkin, Jennie Lou Royse, Bettye Horne, Shirley Lampton, Robert McEwan; fourth row, Frank Komadina, James Edwards, Bruce Livengood, Robert Lincoln, Robert Rudder. Not in the picture, Mary Suffell Edwards, Fred Savarise, Sister Clarissa, Sally Van Wye, Mrs. John Wood.

C. S. Smith Succeeds Mme. Samaroff

Carleton Sprague Smith, musicologist, critic and chief of the Music Division of the New York Public Library has been appointed a member of the Town Hall Music Committee, succeeding the late Olga Samaroff-Stokowski, Walter W. Naumburg, Chairman, announced. The Music Committee is in charge of all musical education at Town Hall including the annual listener's Music Course and Rehearsals for Listening. In addition to the rentals of the Town Hall auditorium, the committee annually sponsors its own series of recitals. Its first presentation for the coming season is the American debut of Axel Schiotz, tenor.

Others on the Town Hall Music Committee are Stella P. Fontaine, Mrs. Arthur M. Reis, Mrs. Theodore Steinway, Chalmers Clifton, J. Alden Talbot.

Washington to Continue Piano Series

WASHINGTON, D. C. — Patrick Hayes, manager, announces that the Piano Series, founded this year, will continue in 1948-49 with recitals by Rudolf Serkin, Guiomar Novaes and Artur Schnabel, respectively, on Monday evenings, Nov. 29, Feb. 14 and March 14. Burl Ives will give an evening of folksongs on March 1. The Robert Shaw Chorale, accompanied by a chamber music ensemble, will make its local bow under Mr. Shaw on April 10. The RCA Victor radio show, starring Robert Merrill, baritone of the Metropolitan, and Russ Case and his orchestra, are booked for Feb. 7 The New York Philharmonic-Symphony, with Bruno Walter conducting, appears on May 1, and will make one of its regular CBS broadcasts from this city.

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San Francisco

The Philadelphia Orchestra, Eugene Ormandy conductor, was presented at the Opera House by Paul Posz in two memorable concerts. The programs were rather unexceptional but the group and its dynamic conductor were far from that. The orchestra proved a most responsive instrument, responding in glowing tone, sensitive reactions to Ormandy's precise beat, and eloquence of musical utterance. Symphony No. 4 (Brahms) and Symphony No. 4 (Tchaikovsky) were among the larger offerings. Serenade for flute and strings by Howard Hanson featured William Kincaid, who received an ovation. The Rosenkavalier Waltz Suite was ravishingly played.

The Larry Allen-Dorothy Granville Celebrity Series at the Opera House closed with a song recital by Florence Quartararo, soprano, with Vladimir Brenner at the piano. Miss Quartararo was greeted by an enthusiastic audience of home-town friends. While her voice is luscious and her intelligence, diction and repertoire of high calibre, Miss Quartararo will benefit with more experience as a concert singer in establishing rapport with her audience.

The Twelfth Annual Bach Festival of the San Francisco Choir, Waldemar Jacobsen, conductor, sponsored by the Bach Society, opened with a chamber concert at the Century Club June 3, which included highly artistic renditions of two cantatas with baritone Winther Andersen and tenor Elmer Dickey in solo parts. June 4 the Festival continued with an organ recital by Harold Mueller at St. Luke's Church. The Mass in B Minor was given an excellent hearing as the closing concert, June 5, at the Marines' Memorial Auditorium, at which time solo parts were well interpreted by Lillian Moeller, Velna Lou King, Carl Hague and Frank Pursell. Mary Pasmore was concertmaster of the chamber orchestra and Ludwig Altman presided at the organ.

SAN FRANCISCO: Major Series Culminate

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Varied Events Please

Dennis Morgan and the Hollywood Cathedral Choir provided a program of varied repertoire at the Opera House, May 30. Mr. Morgan pleased his audience with light songs from film productions, as well as ballads and popular works. The Choir, superbly trained by Director Charles Hirt, bolstered up the program with musical numbers of a more dramatic and serious nature. William Ellfeldt was the accompanist.

A youthful trio, Stanley Plummer, violin; Richard Noera, piano, and Stephen Cary, cello, played May 26, Muriel Macgurn management, at the residence of Mrs. Marcus Koshland, one of San Francisco's most generous music patrons. The Brahms C Minor, Mozart G Major and Shostakovich E Minor were given discriminating interpretation by the teenage group, as well as the Bloch group of Three Nocturnes.

The University of California Extension Chorus, directed by Madi Bacon, with soloists Nancy Cronburg, Mary Groom Jones, Carl Siegert and Desire Ligeti, gave two performances of the Mozart Requiem in the Bay Area. The performance was dedicated to the memory of Alfred and Lily Hertz.

Carmel to Hold 11th Bach Festival in July

Carmel, Calif., celebrates its Eleventh Annual Bach Festival July 19 to 25, Gastone Usigli conducting. The week's program includes the B minor Mass, Chorales, Overture D major, Concerto E major for violin and orchestra, Concerto D minor for two violins and orchestra, Concerto for oboe, violin and orchestra, Brandenburg Concerti Nos. 1, 2, 3, 4, 5, Songs for bass voice, Solo Cantata for soprano voice and orchestra, Phoebus and Pan, and two non-Bach works, Concerto for trumpet and orchestra (Haydn) and Concerto for three pianos and orchestra (Mozart).

The solo roster (incomplete at the time of printing) includes Phyllis Moffett, Doris Kromann, sopranos; Janice Moudry, contralto; Russell Horton, Julian Lieban, tenors; Peter Roberts, Noel Sullivan, basses; Nannette Levi, Erwin Mautner, violins; Cornelius Van Vliet, cello; Ralph Linsley, Maxim Schapiro, Charles Fulkerson, piano; Whitney Tustin, oboe; Gabriel Bartold, trumpet; Ludwig Altman, organ.

Concerts are given in the auditorium of the Sunset School, except for the organ recitals which take place on Wednesday and Friday afternoons in All Saints Church.

The Carmel Festival was founded by two women, Dene Denny and Hazel Watrous, who are also its directors and producing managers.

Ojai Valley Holds Festival

Ojai Festivals, Ltd., presented four programs in two series at Nordhoff Auditorium, Ojai Valley, Calif., late in May. Martial Singher, baritone, with Paul Ulanowsky at the piano, was heard in recitals, and programs were given by the American Art Quartet, the Ojai Festival Chamber Orchestra, Thor Johnson, conductor, and the San Francisco String Quartet. Performances of Stravinsky's Story of a Soldier (read, played and danced) had Carl Forcht, stage director, and Edward Rebner, musical director.

The University Concert Band, Prof. Charles Cushing conductor, gave a concert of Handel, Haydn, Chabrier, Debussy, Vaughan Williams and Bartok at Wheeler Hall, Berkeley campus, May 26.

WEST COAST PLANS FOR THE FUTURE.

Viewing a scale model of the new $3,000,000 Mutual-Don Lee Studio Building, to be erected in Los Angeles, are Lewis Allan Weiss, vice-president and general manager of the Mutual-Don Lee Broadcasting System, left, and Willet Brown, vice-president and assistant general manager of the same system.

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I See That

Fabien Sevitzky has appointed his young concertmaster, Leon Zawisza, assistant conductor of the Indianapolis Symphony for the coming season.

The Knoxville Symphony Orchestra, David VanVactor conductor, will have Albert Spalding as soloist on Oct. 19; Johana Harris on Dec. 7 under the baton of Roy Harris in a composition by Mr. Harris commissioned by the orchestra; Alfred Schmied, Feb. 1; the University of Tennessee Chorus, March 15; Raya Garbousova, April 26.

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Nan Merriman, mezzo-soprano, will sing on Aug. 1 at the Berkshire Music Center, Tanglewood, Mass., as guest artist under the baton of Leonard Bernstein.

Joseph Schuster, cellist, in July will play in San Diego, La Jolla, Coronado, Santa Barbara and San Francisco (Mills College), Calif., and Vancouver, B. C.

Ramón González, pianist and member of the faculty of Columbia School of Music, Washington, D. C., recently was presented in recital by the Club de las Americas and Puerto Rican American Women's League, at the auditorium of the Department of the Interior.

Charlotte Boerner, soprano, was a soloist in Honegger's Joan of Arc at the Stake in the Beverly Hills Musical Festival, June 11 and 12, and in Redlands on June 18.

Alton Jones, pianist, recently was soloist with the Plainfield (N. J.) Symphony, playing the Mozart Concerto in B flat (Köchel 595). His next New York recital will be on Feb. 24 at Town Hall.

Carl Nicholas, tenor, was a soloist in a Debussy-Mozart-Brahms program with the choir of Calvary Baptist Church, Charles Ennis conductor. He followed this with a four weeks' tour of Oklahoma, Nebraska, Iowa, Kansas and Texas.

Paula Crystal, soprano, sang a program from a booth in Times Square for American Overseas Aid and United Nations Appeal for Children.

The Capitol Opera, Alfredo Gandolfi artistic director, gave performances of Cavalleria Rusticana and Pagliacci at Vincent Sorey's Sea Cliff Summer Theatre, Sea Cliff, N. Y. The cast of the former opera included Lucyle Harmantas, Gene Tobin, Melvin Bartell, Marguerite La Porte, Beatrice Krebs; in the latter, Evelyn Salisbury, Leonard Petri and David Thaw.

The annual Spa Music Festival at Saratoga Springs, N. Y., set for September, has been cancelled. F. Charles Adler, director, said the festival would be resumed next May.

Eugene Conley sang the title role in Faust at the Cincinnati Summer Opera, and will appear there in Martha, July 15; Faust again, 17; Rigoletto, 25; Martha, 28. On his recent opera and concert tour of Europe the tenor recorded from Faust for Columbia Motion Pictures.

Nancy Tow, soprano, accompanying herself at the piano in a varied list of short numbers, gave a song recital at Times Hall on May 21.

During May, Norman Jolliffe was guest artist with the Freeport, L. I. Community Chorus; made his seventh appearance with the Easton Oratorio Society in St. Paul and his sixth with the Allentown Handel and Haydn Society in the Creation.

Muriel Rahn, soprano, sang in the Yale Bowl concert series on June 29. She also was heard during the recent Carnegie "Pops."

Two of Grace Bush's songs, High On a Windy Hill and A Christmas Hymn, won first national prizes in the contest of the League of American Penwomen and were presented at the League's Biennial in Washington, D. C. Five other Bush songs have won prizes this year in the Schubert and Manuscript Clubs of Los Angeles.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, returned on June 22 by the SS Queen Mary following appearances in England, Holland and France.

Dr. Peter Gradenwitz, Musical Courier's Palestine correspondent, has arrived in the United States for a short visit. He will cover summer festivals for the Kol-Israel broadcasting station and various papers abroad, and will lecture on oriental music and the music of Israel.

Mary Bothwell, soprano, after summer appearances in Williamsport, Pa., and at the Brevard (N. C.) Festival, sails for London to be soloist for two all-Wagner programs, Aug. 30 and Sept. 13, in the Promenade Concerts in Albert Hall. This is a reengagement from last season.

Rosalyn Tureck, pianist, gave a five-day "one man Bach Festival" at the University of Georgia, June 21-26. Miss Tureck gave a similar series at the university two years ago.

Greta Rauch, artists representative and public relations counsel, sailed on the SS De Grasse on June 21 to work with musicians in London. For the past four years Miss Rauch has been assistant to the director of the Masterworks Division of Columbia Records.

The Burbank (Calif.) Symphony Orchestra, Leo Damiani conducting, began its second season of Starlight Symphonies in the Burbank Bowl on June 27. Guest artists were the Burbank Choral Club and the Advanced Dance Group of Marjorie Davenport, director of the city's recreation department.

Elizabeth Winston, general manager of Hope Associates, division Earle Ferris Company, sailed early in June for conferences with office representatives in France, Italy, Holland and Belgium.

Annual election of the board of appeals of ASCAP has resulted in the return to office of all six members, Peter de Rose, Abel Baer, Douglas Moore, writers, and Max Mayer, John Sengstack, Sam Sept, publishers.

Eva Likova, Czech soprano, and George Schick, conductor, in the role of piano soloist and accompanist, gave a joint recital on May 21 at the D. A. Sokol Hall under the auspices of the United American Czechoslovak Society of New York.

Charles Haubiel's Festival, premiered by the Branscombe Choral a year ago, was repeated by this organization at their Town Hall program in May.

Miriam Solovieff, violinist, left June 20 for a concert tour of South America, her second this year. Her itinerary includes Puerto Rico, Dominican Republic, Colombia, Costa Rica, Guatemala.

The Organ Prelude and Fugue of Brahms has been transcribed for full orchestra by M. Wood Hill. The material can be obtained from F. J. Ullsperger, New York.

Willa Stewart sails for Europe early in August, having signed a year's contract for leading dramatic soprano roles at Covent Garden, London. She also will be heard in concert and opera on the Continent.

The International Music Lovers Guild is now holding auditions for the 1948-49 season. Young singers, instrumentalists, chamber and choral ensembles and ballet dancers are invited to participate. Address Ernst Fischer, 894 Union St., Brooklyn, N. Y.

FREDERICK DAVIS,
conductor of his Salt Lake Philharmonic Choir, recently presented a performance of Verdi's Requiem at Kingsbury Hall, Salt Lake City, Utah.

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Columbia, S. C., Has Successful Festival

COLUMBIA, S. C.—The Columbia Music Festival Association, with the Southern Symphony Orchestra, under Carl Bamberger, its conductor, has closed the most successful season in its 14-year history, climaxed with the three-day festival.

At the opening orchestra program, Anna Marian Stanley, Columbia pianist, played the Schumann Concerto in A minor and showed exceptional talent. Daniel Gregory Mason's Suite on English Folk Songs, heard for the first time on a Southern Symphony program, was a charming musical entity written with imagination and skill.

Later on the state-wide college chorus, with the orchestra, sang the opening chorus of Bach's Thou Guide of Israel with thrilling effect; Beethoven's Eighth Symphony and excerpts from Wagner's Tannhäuser were played. The chief offering was Mendelssohn's incidental music to Midsummer Night's Dream, with Bernard Moses (Narrator, Theseus and Oberon), Josephine Zula Brown (Titania), Mary Lou Kramer (Puck), Gloria Reber, Betty Pugh and Jacquelyn Johnson (Fairies), and the Columbia College Chorus.

Program Broadcast

A world-wide radio broadcast was given by the orchestra over the NBC's Orchestras of the Nation series. The program consisted of the delightful Short Overture by Don Gillis, Polonaise Symphonique (Karol Rathaus), the Third Symphony of Brahms, and Strauss's Roses of the South waltz. After the broadcast (pre-intermission) portion a chorus of 300 school children sang.

Eleanor Steber captivated in Mozart and Verdi arias and lighter numbers. Menahem Pressler played Liszt's Concerto in E flat, and the symphony offered Tchaikovsky's Fourth Symphony. The Columbia Choral Society closed the festival with Verdi's Requiem, with Lenore Meyer, soprano; Eunice Alberts, contralto; David Garen, tenor, and Stanley Carlson, bass.

Birmingham Club Has 3,000 Members

BIRMINGHAM, ALA.—The Birmingham Music Club, of which Mrs. E. D. LeMay has been president for the past two terms, plans to offer for its Artist Concert Series in its 43rd year, the following schedule: Lily Pons; Gounod's Romeo and Juliet, by the Charles L. Wagner Opera Company; Ferrucio Tagliavini, tenor; the Ballet Russe de Monte Carlo; First Piano Quartet; Pittsburgh Symphony Orchestra, Leonard Bernstein, conducting, with Benno Moiseiwitch, pianist, as soloist; Zino Francescatti, violinist; and the New York Philharmonic Orchestra, Leopold Stokowski conducting.

In answer to an increasing demand for more intimate musical programs, the club last year inaugurated the New Concert Series, presented in a smaller auditorium. Artists who will appear in this series next season include: Irene Jordan, mezzo-soprano of the Metropolitan Opera, who is a former Birmingham resident; the Robert Shaw Chorale; Budapest String Quartet; and Guiomar Novaes, pianist.

The Birmingham Music Club is probably the largest in the South, having more than 3,000 members last year. A member of the Alabama Federation of Music Clubs, and of the National Federation, the club has entertained the board of the National Federation of Music Clubs, and its national presidents on several occasions. Its departmental activities include the Extension Department, which covers the club's altruistic work; and the Education Department. The last-named arranges club musicales and preludes; special concerts, scholarships for deserving students (one for $500, one for $400, and one for $200, all to accredited Alabama schools); composition contests; choral and ensemble programs; also annual auditions for young artists for concert appearance, and cash awards ($100 in each group for singers, pianists, violinists). It also makes efforts to preserve the traditional music of Alabama and its Negro Spirituals, and is working for the re-establishment of the Birmingham Symphony Orchestra. The club maintains a Junior and Juvenile division, under competent directors, and a Young Artist and Student group. ALICE GRAHAM.

Soloists Chosen for New Orleans Symphony

Guest soloists for the fall subscription season of the New Orleans Symphony, Massimo Freccia, conductor, include Maryla Jonas, Joseph Szigeti, Raya Garbousova, Claudio Arrau, Eugene Istomin and Cloe Elmo. Mr. Freccia is conducting three concerts with the NBC Symphony this summer.

Balogh Heard on Tour

Erno Balogh has returned from a tour of piano recitals in Virginia, North and South Carolina, Illinois and Oklahoma.

Ozark Festival in August

As a part of this summer's Ozark Music Festival in Eureka Springs, Ark., William Hacker, director, announces plans to set aside again a day for the presentation of American music by contemporary composers. The date chosen, Aug. 28, combines with the annual state meeting of the Arkansas Federation of Music Clubs which helps sponsor the Ozark Orchestra Workshop and Music Festival.

Manuscripts will be covered in morning, afternoon, and evening sight reading sessions by the sixty-five piece symphony orchestra under Mr. Hacker. Several of these American numbers will be given extra performances on the regular schedule of concerts.

Composers are invited to send scores and parts to William Hacker, Eureka Springs, Ark., by August 15.

AT NEW ORLEANS "POPS."

Virginia MacWatters receives honorary citizenship and the keys to New Orleans from Mayor de Lessups Morrison (left). Onlooker is H. Arthur Brown, under whose baton the soprano sang three appearances in the city's summer concerts the week of June 6. (Photography Unlimited.)

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SOLOISTS AT BALDWIN-WALLACE
Bach Festival. L. to r., first row, Mary Marting Pendell, Glenn Schnittke, Pauline Pierce; second row, Harold Haugh, Philip MacGregor, Norman Green.

Baldwin-Wallace Gives Bach Festival

BEREA, OHIO. — The Baldwin-Wallace Conservatory of Music, Harold W. Baltz, director, presented its sixteenth Bach Festival, June 4 and 5, in the Kulas Musical Arts Building.

Founded by Dr. Albert Riemenschneider and under his inspiring leadership for the past fifteen years, this annual event has become an established tradition on the Baldwin-Wallace campus, gaining increasingly widespread recognition and reputation. That reputation was thoroughly upheld this year by Mr. Baltz in what was one of the most successful and completely satisfying festivals thus far. Dr. Riemenschneider, as director emeritus of the Conservatory, continued in the capacity of business manager and in charge of the program and program notes, ably assisted by Mrs. Riemenschneider as publicity manager.

Four major concerts were presented, each preceded by a short program of chorales played according to custom by the Baldwin-Wallace Brass Choir, conducted by Cecil W. Munk, in the tower of near-by Marting Hall. All were devoted entirely to religious music, especially appropriate to that part of the liturgical year from Good Friday to the second Sunday after Easter. Featured as soloists were Mary Marting Pendell, soprano; Pauline Pierce, contralto; Harold Haugh and Glenn Schnittke, tenors; Phillip MacGregor, bass, and Norman Green, baritone.

The first day's concert, conducted by Mr. Baltz, brought four chorales from the St. Matthew Passion, and the entire St. John Passion. Besides the vocal soloists, Clark Angel, organ, and Manette Marble Baltz, harpsichord, participated.

Saturday's concerts were under the baton of George Poinar, whose excellent work with the orchestra was in evidence throughout the festival. The afternoon program consisted of three cantatas and a group of Easter chorales. That evening four cantatas were presented, with orchestra and chorus. Delbert Beswick was at the harpsichord for both Saturday programs.

Other artists playing obbligati parts were George Poinar, and Joseph Koch, violins; Frederick Funkhouse, viola d'amore; F. Karl Grossman, viola d'amore; Frank Grant, viola da gamba; Donald McKeever, oboe; Harvey McGuire, English horn; Janice Jonap, bassoon; and Ruth Weenick and Walter Natl, flutes. JAY W. BESWICK.

Critics Receive Awards

Two New York critics, Noel Straus of the New York Times, and Louis Biancolli of the World-Telegram, are the recipients of the annual award to musicians of the Music Lovers League as the city's critics who have "most consistently offered the most constructive and helpful criticism" in 1947-48. The awards, $50 U.S. Government bonds, were presented in Washington Irving High School.

PASSED AWAY

RUDOLPH H. WURLITZER, 74, manufacturer of musical instruments, passed away at his home in Cincinnati on May 26. Mr. Wurlitzer was born in that city, a son of the founder of the company by the same name. An expert on violins, he had acquired many famous instruments and until 1942 was chairman of the board of the Wurlitzer Company. An honorary degree was conferred upon him by the University of Berlin.

GEORGE F. BOYLE, 61, pianist and composer, at his Philadelphia home. Mr. Boyle was born in Australia and came to the United States in 1910. He was head of the piano department of the Peabody Conservatory and later on the faculties of Curtis Institute and Juilliard School of Music. He gave concerts and appeared with major symphonies. His compositions included concertos, cantatas and sonatas. At the time of his death he was associated with his wife, Pearl Applegate Boyle, in the Boyle Piano Studios here. His widow, two daughters and four grandchildren survive.

WILLIAM THORNER, 73, vocal instructor, on June 4 at his New York home. Mr. Thorner, who was born in Poland and came to America as a young man, was associated with the de Reszkes, Jean and Edouard, learning his voice method from the former. He taught Amelita Galli-Curci at one time, and introduced her to the Chicago Opera. Rosa Ponselle was another pupil, and Mr. Thorner was her representative when she was with the Metropolitan Opera. He was said to be instrumental in the career of Mary Lewis, and Al Jolson was a pupil from another field. For five years he taught in Hollywood after the establishing of talking pictures. Surviving are his widow, Nuta, two daughters and four grandchildren.

JOSE VIANNA DA MOTTA, 80, eminent Portuguese pianist and composer, on June 1, according to a dispatch from Lisbon. He was born in that city, trained at the Conservatory there, and at 14 sent to Berlin for study under Xaver and Philipp Scharwenka, later also with Liszt at Weimar and Von Bulow at Frankfort. After 1887 he was heard in numerous tours of Europe and was at one time Court Pianist at Berlin. After 1915 he headed the Geneva Conservatory, but in 1917 made his home in Lisbon, where he was director of the Conservatory and conductor of the Symphony Orchestra. His works included a Symphony To the Fatherland; Lusiads for chorus and orchestra; Portuguese Scenes and Five Portuguese Rhapsodies for piano, as well as other chamber and piano music.

ALICE GARRIGUE MOTT, 87, for many years a teacher of singing in New York, at her home in White Plains, N. Y., on June 1. She was a native of Manhattan, the daughter of the late Rudolph and Charlotte Whiting Garrigue, and the widow of Dr. Lewis Freeman Mott, former professor at the College of the City of New York. Her late sister, Charlotte, was the wife of Thomas G. Masaryk, late President of the Czechoslovak Republic.

ALFRED HOLY, 82, first harpist of the Boston Symphony Orchestra from 1913 to 1928, in Vienna on May 8. A native of Portugal and of Czech ancestry, he played in the Vienna Philharmonic until brought to this country by the late Dr. Carl Muck. Surviving are his widow and two sons, all of Vienna.

ALFRED KASTNER, 78, who was harpist with the Los Angeles Philharmonic for a quarter century after its organization, at his home in Hollywood of heart disease on May 24. He had served on the faculties of the University of California and Pomona College.

HUBERT M. EISDELL, 67, British tenor, in Peterborough, Ontario, in May. Born in Hampstead, London, he was graduated from Cambridge and in 1905 came to Canada to teach at the Lakefield School near Peterborough. He returned to England in 1909 for further voice study under Victor Beigel and made several European tours. In Britain he sang with leading orchestras and festivals, also touring Australia and the U. S. He had taught at the Toronto Conservatory.

JANET SPENCER, 74, contralto, lieder and oratorio singer, on May 19 at her residence in Hollywood. Miss Spencer, born in Boston, had sung on festival tours of the Chicago Symphony under Theodore Thomas and Frederick Stock, and with other orchestras. Sir Edward Elgar chose her for the contralto role in the first performance in America of his The Dream of Gerontius. Reissues of Miss Spencer's recordings recently have been made on vinylite discs. Among her pupils was Tomika Kanazawa, who has sung Madama Butterfly with the New Orleans Grand Opera.

LEON SAMPAIX, 71, former teacher at Ithaca College, Ithaca, N. Y., and for half a century prominent in international piano circles, in his native city of Liege, Belgium, according to a cable received from his lawyer by Helen Meyer, former pupil of Mr. Sampaix.

FRANZ C. BORNSCHEIN, 69, composer and for forty years a member of the faculty of the Peabody Conservatory of Music, in Baltimore on June 8. Mr. Bornschein's compositions, performed by leading symphonies and choral groups, include Joy, a setting of the Walt Whitman poem; The Mystic Trumpeter (which won the National Federation of Music Clubs prize in 1942), an operetta The Willow Plate and many orchestral scores.

MATJA NIESSEN-STONE, former member of the Metropolitan Opera and concert singer here and abroad. Mme. Niessen-Stone was born in Moscow and grew up in Germany. She studied with Lili Lehmann, among others, and began her career in concert and oratorio in Europe. She was brought to America by the late Dr. Frank Damrosch and taught at the Institute of Musical Art for 12 years. She sang in concert here and made her Metropolitan Opera debut with Marcella Sembrich and Enrico Caruso under Toscanini. Her pupils included Ljuba Senderowna, Harry Kravit, Marguerite Namara, Maria Witzkaya, Isolde von Bernhardt, Viola Silva.

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NEW PUBLICATIONS

The annual S.P.A.M., Inc., competition for a chamber music work is now open for American citizens, either native or naturalized, for a piece using from two to eight players, in any instrumental combination including strings, woodwind, horn or piano. A work for voice in combination with two or more instruments will be considered. The winning works are to be published by the organization and the composer will receive royalty contract of 25% of the list price for sold copies. Scores and parts should be sent to Dr. Philip James, New York University between Sept. 15 and Nov. 1. . . . Entry blanks for the second annual Texas Composers Contest may be obtained from the Houston Symphony Office, Houston, Texas. The award is $250 and a performance by the Symphony under the direction of Efrem Kurtz. . . . Composers Press, Inc., is sponsoring two contests open to American composers with a $25 cash prize for a first or second grade piano teaching piece and the same prize for a first or second grade violin piece. The winning works will be published by the firm and the composers given a royalty contract. Contest closes Jan. 1, 1949. Composers Press has also announced its 1948 Symphonic Publication Award Contest for a work in one movement. Instrumentation should not include English horn, bass clarinet or contra bassoon, unless these instruments are crosscued for other instruments. Performance time eight to twelve minutes. Closing date is Oct. 1. . . . The American Accordionists' Association, Inc., has also announced a contest. First and second prizes in three categories are offered—professional, non-professional classic and non-professional popular. Deadline is Oct. 1, 1948.

The Kinor Symphonietta of the Hebrew Arts Foundation will accept new scores for performance consideration until Sept. 1, according to its conductor, Siegfried Landau. . . . Kodaly will conduct his Missa Brevis in September at Worcester in its first orchestral performance.

Foreign editions of music that all but disappeared in this country during the war years are gradually coming back. Associated Music Publishers' shelves are beginning to fill up again and many issues are now available. Some of those recently received are Hindemith's Reihe Kleiner Stueck, and his cello and viola sonatas (unaccompanied) Op. 25, No. 3, and Op. 11, No. 5. Associated also has the Rossini-Paganini Moses-Fantasy (Bravura Variations for the G-String), edited by August Wilhelmj, published by Schott; the Brahms Concerto, Op. 77 (piano and violin version, edited by Joachim); the Impromptu-Rococo, Op. 58, No. 2, for two pianos, by Schütt; Purcell-Moffat's Sonata in G minor; LeClair's Trio Sonatas in B flat major and in D minor for two violins, cello and piano; Breval-Moffat's Sonata in G for cello and piano; Brahms' Variations on a Theme by Haydn, Op. 56b, for two pianos; Dvorak's Terzetto, Op. 74, for two violins and viola; Dohnanyi's Sonata, Op. 21, for violin and piano. All of the above seven works were published by Simrock. From Breitkopf there are 20 Scarlatti Sonatas; Liszt's Les Preludes arranged for piano by August Stradal; Hindemith's Capriccio in A major, Phantasiestuck in B major, and Scherzo in C minor (all Op. 8) for cello; and Mozart-Busoni's Magic Flute Overture for two pianos. In addition, Associated now has Leschetizky's Etude Heroique, Op. 48, No. 3 and Bach-d'Albert's Prelude and Fugue in D, both original Bote and Bock editions.

Arthur P. Schmidt Co., has recently issued teaching pieces formerly only available in collections. The titles include From Uncle Remus, From an Indian Lodge and Nautilus by Edward MacDowell; Allemande and Allegretto Scherzando by Haydn, adapted and arranged by R. Krentzlin; Two Minuets by Mozart, arranged by Carl Erich; Merry Pranks and Woodland Spell, by R. Krentzlin; Merry May-Time by Cuthbert Harris and Elfin March by Gustav Klemm, all for piano solo. There is also a sacred duet, Let us all with Gladsome Mind, by Handel, arranged and adapted by Harold Vincent Milligan for soprano and alto.

For Chorus and Orchestra

WHEN LILACS LAST IN THE DOOR-YARD BLOOM'D, and APPAREBIT REPENTINA DIES, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. Vocal score, $2.50, and 60c respectively.

When lilacs last in the door-yard bloom'd is Hindemith's ambitious setting of the long Whitman poem which was written in 1946 for the Collegiate Chorale. It is a work of major proportions, lasting a little over an hour, and is characteristic of Hindemith's energy and intellectuality. This vocal score reveals a stronger melodic bias than is evident in many of the composer's recent works, though the idiom is far from American and often is in sharp contrast to Whitman's verse. There are many fine moments, however, and in the fugal sections Hindemith achieves some masterly writing. In addition to chorus and orchestra, the work calls for mezzo-soprano and baritone soloists.

Apparebit Repentina Dies is considerably shorter. Scored for mixed chorus and brass instruments, it was written for the Harvard Symposium on Music Criticism held last year. The text is a medieval Latin poem dating before 700, and its setting, in three movements, is more severe and dissonant than the setting of the Whitman piece. Here again, though, the writing and technical freedom of the composer makes the music significant.

For Orchestra

FLIRTATION IN A CHINESE GARDEN, by Abram Chasins. J. Fischer & Bro., N. Y. Score $1.50.

This is a two-minute encore piece for full orchestra. Saxophones may be substituted for clarinets; otherwise the scoring contains the orthodox instrumentation, with the exception of a glockenspiel and vibraphone. This is of the Rush Hour in Hong Kong genre, complete with pentatonic scale and rapid little figurations.

For Trumpet and String Orchestra

TRUMPET TUNE, by John Stanley, arranged by Henry Coleman. Oxford University Press. Carl Fischer, Inc., N. Y. $1.50.

The composer, John Stanley, was a blind British composer in Handel's time. This arrangement has been made by Henry Coleman from an organ suite in a collection originally called Voluntaries. The writing here has all the aspects of a trumpet voluntary—a martial figure, straight up-and-down harmony, and an objective spirit. In D major, the work, in this arrangement, lasts about four minutes.

For String Quartet

STRING QUARTET IN A MINOR, by William Walton. Oxford University Press. Carl Fischer, Inc., N. Y. $2.50.

The first performance of this quartet took place in England on Nov. 4, 1947. It lasts nearly a half hour and is in the conventional four movements—allegro, presto, lento, and allegro molto. The idiom is modern throughout, though not in the ultra-dissonantal sense. Unlike many of the neo-classic experimenters of today, Walton's form and idiom suggests a modification of the late-romantic influence. His first movement is well worked out, complete with fugue and some strong rhythmic atacks. The presto is built on a syncopated fragment and develops into a whirling affair in which all instruments participate. There are some fine melodic ideas in the slow movement, after which the final allegro unleashes like a mainspring.

For String Quartet (or Orchestra)

CAPRICE VIENNOIS, LIEBESFREUD, LIEBESLEID and SCHON ROSMARIN, by Fritz Kreisler, arranged by Erik Leidzen. Charles Foley, N. Y. Score and parts for quartet, $2.50 each.

Four of Kreisler's most popular salon pieces have been transcribed by Erik Leidzen for string quartet or string orchestra. The music is too well-known to warrant much comment, and these arrangements will be welcomed by all small groups who specialize in light music.

For Piano and Violin

SONATA, by Irving Fine. M. Witmark & Sons, N. Y. $3.

This three-movement sonata is a solid work, traditionally constructed. It has some original ideas, some expert writing, and a basic honesty, all of which combine to make it one of the better violin sonatas composed by an American. Fine knows how to handle a polyphonic line—there are several throughout the work—without being pedantic or, on the opposite sphere, exhibitionistic. The first movement is marked moderato, the second lento con moto, and the third vivo. The writing, both for piano and violin, is not easy, but is not beyond the capabilities of serious amateurs.

For Voice and Piano

MILKMAIDS, by John Edmunds. Two LOVE SONGS, by Everett Helm. RIVER MAGIC and OH, LADY, LET THE SAD TEARS FALL, by Normand Lockwood. LACRIMA CHRISTI, by Paul Nordoff. MUSIC WHEN SOFT VOICES DIE, by Quincy Porter. THE LORDLY HUDSON and SPRING AND FALL, by Ned Rorem. JUDGEMENT, by William Ames. ON A QUIET CONSCIENCE, by Paul Bowles. Music Press, Inc., N. Y. 60c. each.

All of these, for medium voice and piano, are part of the Music Press Contemporary Song Series. The Edmunds song, in G flat major, is a brisk, melodious piece that has an Elizabethan feeling. Helm's two songs, both to poems by E. E. Cummings, are richly harmonized and despite a few dissonances, romantic in feeling. The two Lockwood songs are atmospheric. River Magic relies on extended harmonies to give the effect of night on the river; Oh, Lady, Let the Sad Tears Fall has a repetitious figure which gives a weary, desolate effect. Lacrima Christi by Paul Nordoff is another song that uses a persistent figure to give brooding, sad quality. This is a short and moving piece of work. The Porter song uses the utmost economy of means as a setting of Shelley's poem and matches the improvisatory quality of the lyric. The Lordly Hudson, by Ned Rorem, has spaciousness and a broad melodic sweep; it is primarily a man's song that requires a dramatic rendition. Rorem's Spring and Fall is more lyrical, using chromatic harmonies to Gerard Manley Hopkin's gentle lines. Judgement, by William Ames, is a daring conception. The first two pages have nothing but the lowest B flat on the keyboard to accompany a declamatory line. For the other two pages the B flat persists, with a few harsh chords above it. Paul Bowles has gone to King Charles I for his song: the poem, On a Quiet Conscience, was written by His Carolinian Majesty, who would probably have been amazed at the discords in the musical setting. It is an effective song, nevertheless, with a varied rhythmic scheme alternating mostly between five-eight and four-eight.

FIVE SONGS, by David Diamond. Elkan-Vogel Co., Inc., Philadelphia. 50c each.

These songs are written in an advanced and dry harmonic medium that suggests the theories and influence of Hindemith. The World Is Not My Home is short and dark in mood. A Portrait, to words by Melville, is fast moving, with a quiet vocal line over an elaborate accompaniment. Monody, also to a poem by Melville, is bleak and pungent, due to a prominent use of major seconds. Somewhere and The Epitaph are set to poems by Logan Pearsall Smith. The former also has sharp dissonances; the latter, despite the implications of its title, is whimsical and rhythmically very interesting.

FAIR HELEN, by Bruce Montgomery. SAINT GOVAN, PUT A ROSEBUD ON HER LIPS, THE SENTRY, ELSEWHERE, by Mervyn Roberts. Novello & Co., London. H. W. Gray Co., Inc., N. Y. $1.

Fair Helen is a lyric song even though the composer interjects some unexpectedly harsh modulations. Its key is E minor. The four songs by Mervyn Roberts are competently written. St. Govan is ballad-like, with predominantly chordal, diatonic harmonies. Put a Rosebud On Her Lips is quiet and simple, in contrast to the elaborate The Sentry, with its varied moods and descriptive passages. The last in the series, Elsewhere, has hints of a polyphonic texture in sections of the piano accompaniment. In this song the harmonies are mostly of a conventional nature, but are handled in good taste and manage to avoid clichés.

For Piano Solo

PUERTO RICAN DANZAS, by J. Morel Campos; arranged and edited by Thomas Gerald. Paragon Music Publishers, N. Y. $1.25.

Seven danzas by J. Morel Campos and one by Julio Merino are included in this volume. The latter is contemporary; Campos was born in 1857 and died in 1896. He is the most popular composer of danzas, which are simple, tuneful and rhythmic dance forms. Lyrics in Spanish have been inserted with each piece, so that they may be sung, if desired.

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BERNICE FROST SAYS . . .

MEMORY

Several letters received by this department pose the same questions regarding memory work, especially for the beginning and intermediate pupils. How much should the pupil memorize?

The best and easiest answer is to say that it depends upon the individual pupil. While this is the truest answer, it is not a very helpful one.

The amount of memorizing to give is best considered by dividing pupils into groups — beginners, intermediate, early advanced and advanced pupils.

The pupils in the last two groups generally take care of memorizing by the fact that they wish to memorize almost everything they are working on.

As for the first group, beginners also generally take care of memorizing, as they unconsciously memorize everything. This is the group where serious thought on the part of the teacher must be given to training the pupil's memory.

Beginners memorize mostly by ear and by the feel of the piece on the keyboard. Begin as soon as possible to have some analytical memorizing enter into this grade level, as well as stressing the visual. Also develop the pupil's ability to memorize a short easy number away from the piano. The process of "thinking" music without hearing it on the piano—hearing in the mind—is not usually sufficiently stressed and will prove endlessly helpful. This is done more easily at this stage than by waiting until later to develop it.

For the beginner it is not too much to expect everything to be memorized. . . . It is usually done.

•

For the intermediate pupil at least two-thirds of the assignments should be memorized. This depends so very much on how the memory was used in the beginning stages that requirements will have to be made accordingly. However, the minimum should be one-half of the assignments memorized. Of course, there are always exceptions. If there is difficulty in memorizing, do much of this at the lesson. Teach the pupil HOW to memorize.

No playing will be up to par unless the music is memorized. The playing sounds different to pupil and listener alike when played from memory than when the mind is divided between the seeing and hearing.

Playing from memory allows for full concentration on hearing and thus for better interpretation. At all times require all the memorizing each individual pupil can do.

Plays Too Slowly

A pupil in her late twenties has trouble in playing anything up to tempo. In preparing for recitals it is almost impossible to get any composition in a presentable form. She has studied for four years and is in about third grade music. Have you some procedure to recommend for improving her condition?

W. N. M., OREGON.

Without knowing more details, I should say the young lady is probably playing music too difficult for her. Tempo must be considered as part of the music to be graded, and this alone will often put a seemingly second grade piece into third grade listing.

Select slow tempi for the time being. . . . Insist on eveness and good rhythmic flow. From this work, into something about second grade (with adult titles) and with faster tempi. And above all, if this pupil is not prepared to play well in your recitals, do not have her play as it is bad for both of you.

Diapason Normal

What is meant by the term "Diapason Normal" and when and where would it be used? B. C. D., MASS.

"Diapason Normal" is a term that was used to denote the pitch frequency of middle A—435—which had been chosen by a commission appointed by the French Government in 1858 as the legal pitch of France. In 1891 this was adopted in New York by the Piano Manufacturers' Association and called International Pitch. In 1939, however, an International Conference in London adopted 440.

Czechoslovakian Composers

Will you please give a short list of Czech composers, with compositions suitable for intermediate and early advanced pupils? We are planning several National Programs for next season and wish to include the above.

D. C. V., OREGON.

Selections from Bela Bartok's Mikrokosmos set of six piano books will prove interesting, also the Charming Landscape, Souvenir de Boheme and Album-Leaves of Smetana; and Twelve Silhouettes, Op. 8, Mazurkas, Op. 56, and other numbers by Dvorak.

Variations

Will you give a list of two or three Variations that boys would like—something light but good, and about second and third grade level?

K. V. S., NEW YORK.

Grade Two, Merrily We Roll Along, Mark Nevin; Hot Cross Buns, Frank Potamkin; Fun with an Old Tune, Arthur Zepp.

Grade Three, 18 Etudiettes, Guy Maier; and Three Blind Mice, Justin Ring.

New Books and Music for the Teacher

Reviewed by T. ROBIN MACLACHLAN

Piano Books

COMPANION SERIES, by Bernice Frost, $1.00. A book of 72 pages, written as a supplement to the series of educational piano books by the same composer. Little pieces have been fashioned from folk tunes to fit the capabilities of young students. Original and attractive teaching pieces by the composer represent modern music and modern technic for the beginner. The classics are well represented in short pianistic numbers chosen for adaptability to teaching purposes. The combination of all these elements makes the book an ideal companion for any course of piano instruction. The Boston Music Company.

THINKING FINGERS, by Guy Maier and Herbert Bradshaw, $1.00. A book of essential exercises for the development of piano technic. From simple five-finger exercises to advanced octave work the book is complete. Exercises with held tone are introduced rather early but in all technic adjustments must be made for the individual. Good advice is interspersed with good technic. The authors have borrowed the slogan "the pause that refreshes," and put it to work in a new cause. Mills Music, Inc.

TUNES FOR LITTLE PLAYERS, by Robert Nolan Kerr, 60c. A book of little pieces with words, written in the easiest of hand positions for young children. Many of the pieces are illustrated and some are preceded by preparatory finger drills. All are easy enough to permit the formation of correct playing conditions while learning to read and play. Theodore Presser Co.

VICTOR HERBERT MADE EASY, two books of 16 pages each by Ada Richter, each 75c. These are some of the most popular of the Victor Herbert melodies arranged for easy piano solo. Older pupils working in the elementary grades will find the selections easy to play, complete as solos or as accompaniment to group singing. M. Witmark and Sons.

A STUDENT'S TREASURY OF MENDELSSOHN, edited by Irwin Freundlich, 75c. A new edition of the Songs Without Words, containing 23 of those most often heard and played. A second book will feature other Mendelssohn pieces most interesting to piano teachers. Heritage Music Publications, Inc.

ROAD TO PIANO ARTISTRY, edited by Silvio Scionti, 50c. Volumes 8 and 9 of an educational series. The pieces were compiled and edited at the suggestion of the Texas State Department of Education. The aim of the series is to cultivate a healthy musical taste and an artistic style of playing. To this end pieces are chosen from the works of Bach, Mozart, Clementi, Chopin, Grieg, Debussy and others. Much credit is due the author for instructive notes as well as the most careful and precise markings for phrasing, fingering and pedaling. Carl Fischer, Inc.

For Piano Solo

Three new and original pieces by Helen Boykin. CARNIVAL SCENES, 50c. The employment of two themes, one repeated and one changed in key, produces the shifting, kaleidoscopic effect of carnival gayety. SPRINGTIME FROLIC, 50c. Both this and the previous piece are ideas for recital work. Lightness and speed are contrasted with melodic expressiveness in each. THE SQUIRREL, 30c. A two-page number in G major, in which we find a new and interesting version of five-finger patterns. All three pieces are good instruction material, yielding gracefully to a fair amount of study. Schroeder & Gunther, Inc.

ETUDE, by Walter Golz, 45c. A pleasant sounding etude in 5/4 time, evolved from a motive by George Wedge. The sounding or *singing* of a melody constitutes the only mechanical difficulty. Maintaining interest in the slow and logical development of the motive is a more subtle and none the less important exercise for musicianship. Composers Press, Inc.

ESTUDIO EN FORMA DE MARCHA (Study in March Form), by Enrique Solares, 75c. Expert phrasing of short slurred groups and a clean, crisp staccato touch are required for this modern study. Short, *crescendo* passages in strict rhythm build up to an exciting climax. This is an interesting and original contribution from Mexico to the Contemporary Latin-American Composer's Series.

Two Pianos, Four Hands

TAMBOURIN CHINOIS, by Fritz Kreisler, arranged for two pianos, four hands by Leila Fletcher, two copies, $1.00. This new arrangement of one of the most popular of all violin pieces will be a welcome addition to next year's student recital programs. Problems of technic have been smoothed out by division between the two parts, but a good fourth grade technic will be required to maintain the tempo, *allegro molto quasi presto*. Published by Charles Foley.

Reviewed by HENRY HARRIS

For Violin

FINGER PATTERNS FOR VIOLIN, by George Bornoff, $1.25. A basic method for violin by a music department member of Teachers College, Columbia University, the book seeks to encourage music pupils to study string instruments instead of the more quickly mastered instruments of the band. Stimulating the student's interest by giving him "something to play" during his first lessons, this new method aims to enable him to play solo and ensemble work at the completion of the book, estimated to cover four months' work. Useful for both class and private teaching, the volume has many helpful illustrations. Gordon V. Thompson, Inc., Toronto and Niagara Falls, and Carl Fischer, Inc., N. Y.

Voice

VISION and PALE BLUE SLIPPERS, by Olive Dungan, words by Vivian Yeiser Laramore, 50 cents each. Each song three pages in length. The second has a small story to tell, but neither is very demanding. The first is for low voice, the second for medium or high. COME, MY BELOVED, by Marian Wilson Hall, words by Irene Stanley, 50 cents. Three pages, for medium voice, not very difficult although unexpected modulations require a singer with a good sense of pitch. Entirely in 6/8 time, with a gentle sway. DO YA S'POSE, by William M. Paisley, 50 cents. Here is an encore or radio song which seems to sing itself because of an easy gracefulness of flow. Medium range. IN A LITTLE IRISH VILLAGE, by Charles Gilbert Spross, 60 cents. Words by Gerald FitzGerald. Five pages, with the entire song da capo, telling in lilting 6/8 and 3/4 meter of an Irish lad finding his colleen. Tuneful. High voice. THE WINDOWPANE, by Stanley P. Trusselle, words by Elizabeth Charles Welborn, 50 cents. A brief song of the salon type. Medium voice. The John Church Company, Philadelphia, Pa.

FOG HORNS, by Ben L. Young and Harry Powell, 50c. Dorothy Jensen and Mr. Young collaborated in writing the lyrics for this song, which is scored for bass voice. Sung dramatically, it should impress listeners who like a vivid picture in their music. Sam Fox Publishing Co., N. Y.

For Wind Ensembles

THREE DUOS for Clarinet and Bassoon, by Beethoven, $1 each. These three works are fine examples of the mastery of Beethoven in his early period. Each contains several movements, with music worthy of his first sonatas and trios. The clarinet part may be played also by flute, oboe or violin, and the bassoon part may be replaced by cello or bass clarinet. TWELVE DUOS, by Mozart, $1.25. While these pieces were most likely written for two French horns, they present excellent study material for any two wind instruments in treble clef. Each piece is short, and not of great technical difficulty. Several in minuet form. DUOS for 2 clarinets, by Pleyel, $1.50. These are three works of considerable scope, each piece containing two movements of some length, suitable for intermediate players. The composer was the manufacturer of the famous French piano which bears his name. E. B. Marks Music Corp., N. Y.

Music Appreciation Games for Children

FOLLOW THE MUSIC, by Lottie Ellsworth Colt and Ruth Bampton, $2. Twenty-five musical games involving rhythmic motions and simple eartraining for children from four to nine years old. Some can be performed by one child alone, others are for small groups and are well suited for the classroom or a party of musical young folk. Each game has a very simple piano piece for its background. C. C. Birchard and Company, Boston.

Song Books for Very Young Children

SINGING FOR FUN and COME AND PLAY, by Ruth Bampton, $1 and 50c each, respectively. To be used by children in kindergarten or primary grades, these books may be used by the mother at home, too, as the music can be played at the piano very easily. The material is within the range of a small child's interest and his voice capacity, and the works are intended to stir his musical imagination. Describing nature, animals, games, etc., these little pieces should intrigue children with their vivid humor. Mills Music, Inc., N. Y.

Public School Music Song Book

THE AMERICAN SINGER, Book 7, by William C. Bridgman and Louis W. Curtis, $1.72. The latest volume of a set which fills the needs of music classes in the public schools. Over 200 pages of miscellaneous songs which should attract the maturing youth of the seventh grade. There are five quizzes, interrogating the pupils' musical knowledge and encouraging them to seek more information. The book is generously illustrated. American Book Company, N. Y.

IN SCHOOLS AND STUDIOS

Concert Series Announced By Juilliard Summer School

A series of 18 major concerts, ranging from full symphony orchestra and opera to chamber music and solo recitals are being presented this summer in the Juilliard Concert Hall, according to an announcement by Robert Hufstader, director of the Juilliard Summer School. Fritz Reiner, conductor, heads a distinguished list of artists taking part in the series, which will be open to the public as well as to students of the Juilliard Summer School at a moderate fee.

The concerts are on Tuesday, Thursday and Friday afternoon at 4:00 p.m. The first was on June 29, and the series ends on Aug. 6. The detailed schedule is as follows:

June 29: Katherine Bacon, pianist; July 1: Maria Kurenko, soprano; Gibner King, pianist; July 2: The Juilliard String Quartet (Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, 'cello); July 6: Martial Singher, baritone; Paul Ulanowsky, pianist; July 8: Carl Friedberg, pianist; July 9: Milton Katims, violist; Nadia Reisenberg, pianist; July 13: The Juilliard String Quartet; July 15: Mack Harrell, baritone; Coenraad V. Bos, pianist; July 16: The Juilliard Summer Symphony, Walter Hendl, conductor, soloist: Beveridge Webster, pianist; July 20: Chamber Music of Beethoven: Coenraad V. Bos, director; Catherine Aspinall, soprano; Mary Gale Dowson, contralto; Lucius Metz, tenor; Mack Harrell, baritone; Marjorie Fulton Harrell, violinist; Phyllis Kraeuter, 'cellist; July 22: Beveridge Webster, pianist; July 23: The Juilliard Summer Symphony, Walter Hendl, conductor, soloist: Joseph Fuchs, violinist; July 27: Ernest Hutcheson, pianist; July 29: Miriam Solovieff, violinist; July 30: The Juilliard Summer Symphony, Walter Hendl, conductor; Aug. 3: Lonny Epstein, pianist; Aug. 5: Program of Opera Excerpts: Fritz Mahler, musical director; Hans Busch, stage director; Aug. 6: Fritz Reiner directing the Juilliard Summer Symphony.

IPTA to Meet

ERIE, PA. — The International Piano Teachers Association will hold its annual convention here on July 30 and 31. The program originates at the Robert Whitford Concert Hall, the official headquarters for the 1948 convention, and features lectures, master lessons, demonstrations, concerts by leading members of the profession. All piano teachers are invited to attend. The convention is under the direction of Robert Whitford, president of the association.

Peabody Conservatory Announcements

John Erskine, author, teacher and musical authority, delivered the commencement address at the Peabody Conservatory of Music, Baltimore.

As a part of its 80th anniversary celebration the Conservatory has announced that the winner of this year's violin scholarship will appear as soloist with the Baltimore Symphony at the close of the scholarship period. The announcement was made by Reginald Stewart, director of the Conservatory and conductor of the orchestra. Examination for the violin scholarship, which is for a three-year term, will be held before the Peabody string faculty on Sept. 27. Candidates must be under 21 years of age on that date. The winner is obligated to complete the full scholarship period, and should be free to devote his or her entire time to the course.

Louis Graveure, noted singer and teacher, has been appointed instructor of voice at the Conservatory.

Manhattan School Adds to Faculty

The Manhattan School of Music announces that Gustave Reese, musicologist and author of Music in the Middle Ages, will conduct the graduate seminars in Historical and Critical Research, starting in September. Bernard Greenhouse, cellist, has been added to the string faculty.

A scholarship will be offered for the fall and spring terms of 1948 in French horn under Robert Schultze of the New York Philharmonic-Symphony. The school will supply further information on application.

Janet D. Schenck, founder and director of the Manhattan School of Music, on June 11 was awarded an honorary Doctor of Music degree at Lafayette College, Easton, Pa.

Jacobi to Teach at Mills College

Frederick Jacobi, native San Franciscan, returned to his home city on April 1 to hear the world premiere of his new Symphony in C, dedicated to, and played by Pierre Monteux and the San Francisco Symphony Orchestra. The work, written last year, is in line with the composer's stated belief that music should give pleasure, be couched in melodious terms and not try to solve philosophical problems. The new symphony received enthusiastic critical acclaim.

Mr. Jacobi will teach at Mills College this summer. His Third String Quartet is to be played there by the Paganini Quartet on July 14.

BACHELOR OF MUSIC DEGREES at Cleveland Institute of Music, were conferred on June 10 commencement, l. to r., front, Jane Birnn, Teresa Testa, Millicent Goldstein, Eleanor Pudil; rear, Andrew Rusiniak, Robert Steinberger, Joseph Firszt, Claude Pedicord, Ivan Licht, John Kuczmarski. (Photo by H. Hewett).

Summer Session of Organ Institute

The Organ Institute announces its second summer session from July 19 to Aug. 14 at Andover and Methuen, Mass. The program will include daily master classes for organists and two concerts each week, one of organ music and the other of organ music in concert with stringed instruments. The famous Boston Music Hall organ, rebuilt last year and housed since 1900 in the hall built especially for it in Methuen, will be employed both for instruction and for recitals. The faculty includes Arthur Howes, Phillips Academy, Andover; Arthur Poister, Oberlin College Conservatory of Music; Carl Weinrich, Princeton University; Ernest White of the Church of St. Mary the Virgin, New York City.

Preliminary registrations indicate that there will again be a nationally representative group of well-known organists in attendance this year. Students will live at Phillips Academy, Andover and practice on organs in churches and schools of Andover and Lawrence.

Write to the Organ Institute at Andover for tickets and reservations. The seating capacity of hall and the hotel accommodations are limited.

La Forge-Berúmen Studios Active

Harriet Eels gave a lecture on Marcella Sembrich's life at the La Forge-Berúmen Studios recently. Others from the studios who have been active include Raymond Therrien, who conducted a chorus of 160 at Shelton, Conn. Gordon Gaines, baritone, appears on the television station WFIL, Philadelphia, sponsored by the U.S. Rubber Company. Mr. Gaines gave a joint recital with Lucien Thomson, harpist, at the Loomis School, Hartford, Conn. The Darien (Conn.) Community Concert Association heard Earl Redding, baritone, with Mary Brown at the piano.

Frank La Forge lectured on Mme. Sembrich at the Waldorf-Astoria for the New York Federation of Music Clubs. Cecil Gordon, pianist, pupil of Ernesto Berúmen, appeared at Town Hall with Marie Romaet-Rosanoff, cellist.

CARMEN ALCARO, a soloist at the annual concert of the Alcaro Studios at Town Hall on June 20, was pianist for the Alcaro Accordion Band and also joined with a jazz combination. Guest soloists were Sergei Matusewitch and Joe Novotny, accordionists. Miss Alcaro also performed at Carnegie Hall on June 16 with the Alcaro Accordion Orchestra.

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Curtis Institute Begins Registration Sept. 20

PHILADELPHIA.—The Curtis Institute of Music, Efrem Zimbalist, director, will begin fall registration on Sept. 20 and open the first 1948-49 term on Sept. 27.

In the voice department are Marion Szekely Freschl and Eufemia Giannini Gregory, and (vocal repertoire) Leo Rosenek, Elizabeth Westmoreland, Martin Rich, and (opera department) John Wolmut; piano department, Rudolf Serkin, Isabelle Vengerova, Mieczyslaw Horszowski, and (in supplementary branches) Vladimir and Eleanor Sokoloff, Martha Halbwachs Massena and Freda Pastor; organ, Alexander McCurdy; harp and harp ensemble, Carlos Salzedo; violin, Efrem Zimbalist, Ivan Galamian, Veda Reynolds; viola, William Primrose; cello, Gregor Piatigorsky; chamber music, William Primrose; string ensemble, Marcel Tabuteau; woodwind ensemble, Marcel Tabuteau; brass ensemble, Charles Gusikoff; orchestra, Alexander Hilsberg, conductor; flute, William Kincaid; oboe, Marcel Tabuteau; clarinet, Ralph McLane; bassoon, Sol Schoenbach; horn, Mason Jones; double bass, Anton Torello; trumpet, Samuel Krauss; trombone and tuba, Charles Gusikoff; percussion, Leonard Schulman; composition, Gian-Carlo Menotti; orchestration, Gian-Carlo Menotti; elements of music, Edith Evans Braun; counterpoint and harmony, Constant Vauclain; solfege, Anne-Marie Soffray; dramatic forms, Gian-Carlo Menotti; eurhythmics, Nadia Chilkovsky; languages and diction, Jock Rantz (English), Mary Q. Shumway (German), Louis Andre Tabuteau (French), Domenico Vittorini (Italian), Eufemia Giannini Gregory (Italian diction).

Mary Boyde Wesner is academic tutor, and accompanists are Vladimir Sokoloff and Martha Halbwachs Massena.

Officers of the Institute are Mary Curtis Zimbalist, president; Curtis Bok, vice-president; Cary W. Bok, secretary; Jay H. Mattis, treasurer and assistant secretary. On the board of directors are Mary Curtis Zimbalist, Curtis Bok, Cary W. Bok, Efrem Zimbalist, Helen Boericke Bok, Edith Evans, George P. Orr, Jay H. Mattis.

Yale School of Music Awards

NEW HAVEN, CONN.—Dean Bruce Simonds of the Yale University School of Music has announced the award of prizes and scholarships to 19 students and graduates of the school. He made the announcements during the intermission of the annual Commencement Concert in Woolsey Hall, at which the New Haven Symphony Orchestra assisted School of Music soloists. Recipients of awards are: Robert Arnold Montesi, William H. Ecker, Jr., Paul F. Maynard, Donald H. Katz, Paul Fetler, Leonard Sarason, Claire Marie Christy, Alan W. Williams, Albert C. Sly, John N. Huwiler, Bernard S. Leighton, William H. Dale, Arthur S. Harris, Vincent C. Krulak, Barry B. Taxman, Violet B. Archer, John D. Kraehenbuehl, Julian R. Einstein, Mildred M. Nolte.

SCHOOL NOTES

The University of Southern California's recent Festival of Contemporary Art included the first performance anywhere of Ernest Kanitz's Sonata Californiana for Alto Saxophone and Piano. Dr. Kanitz is a faculty member of the university. The work, which is being published, was played by Glen Johnston and Ingolf Dahl.

Beginning with the 1948 summer session the University of Kansas is offering graduate training in functional music, or musical therapy. Dr. E. Thayer Gaston, chairman of the department of music education, directs the program.

The Opera Class of the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, presented a late spring performance of Debussy's The Blessed Damozel and Mozart's The Impresario at the Plays and Players, Philadelphia. Enzo Serafini Lupo was musical and dramatic director.

A group of pupils of May L. Etts recently gave a piano recital in Steinway Concert Hall for the benefit of the music Education League.

Piano pupils of Douglas Johnson were heard in a recital at his studio on June 6. Those appearing were Arthur Belnick (adult beginner), Diane Gaskill, Alice Martinez, Dennie Parnell (five years old), Yvonne Bacarisse, Carolyn and Irene Cohn, Francina Larrazabal.

The Opera Experimental Theatre and School, Josephine La Puma, director, gave performances at the Community Center—June 6, Barber of Seville; 20, Abduction from the Seraglio; 27, Romeo and Juliet; and 13, Rigoletto at Xavier Auditorium.

Doris Williamson, soprano, and Stuart Fastofsky, violinist, recently appeared on the "Kellogg Gems" series at the West Side YMCA. John Karst was accompanist. They broadcast over WBNX the following Sunday.

Winifred Heckman, a former artist-pupil of Ada Paggi of Chicago, is now under contract with NCAC. She is scheduled to be guest artist on the Prudential Hour on July 4.

The New York Violin, Viola, Violoncello Teachers Guild on June 6 presented at the Dalcroze Auditorium a concert of chamber music by young musicians assisted by Gilda Muhlbauer and Michael Applebaum, violinists.

Loretta Billera, coloratura soprano of the Gerster-Gardini Studio, appeared recently as soloist at the Republican-Union Club, Park Avenue Penthouse.

Eisner Singers in Engagements

Among active singers from Olga Eisner's studio is Martha Wright, engaged to sing operetta in St. Louis this summer. Carmen Conger is re-engaged for the third season in San Diego, Calif., for light opera and operetta, and recently sang the soprano excerpts of The Messiah. Audrey Meadow is on the road in High Button Shoes. Jeanne Privette, soloist at the Chapel of the Incarnation, will be soprano soloist in the St. Matthew Passion and The Messiah there.

QUEENA MARIO

with three members of her Opera Group, Frances Bible, mezzo-soprano; Dorothy Stahl, soprano; and William McGrath, tenor. Miss Bible has signed a contract with the City Center Opera for next fall. All three, together with Adrienne Auerswald, recently staged acts of Trovatore, Manon and Norma in Norfolk, Va., under the auspices of the Fine Arts Department of the Junior Woman's Club. Miss Stahl was a finalist on the Metropolitan Auditions of the Air.

Up and Down the Guild Keyboard

Judges for the **New York City 1948 Auditions** of the Guild included Hans Barth and Carl Roeder, deans; Emmanuel Balaban, Julia Broughton, May Etts, Sidney Foster, Doris Frerichs, Josephine Fry, Hazel Griggs, Harold Henry, Ethel Glenn Hier, William Krevit, Lewis Lane, Ralph Leopold, Jane Mayer, Dr. and Mrs. Harold Morris, Richard McClanahan, Effa Ellis Perfield, Rose Raymond, Sigrid Swing, Raissa Tselentis, Grace White, Richard Werder (all of New York); Adelaide Anderson of Idaho; Elizabeth Britton of Binghamton; Dale Bartholomew of Greenwich, Conn.; Bessie Stuart Banningan of Utica; Eleanor Bacon-Peck of Newark; Leroy B. Campbell of Warren, Pa.; Elizabeth Gest of Philadelphia; Gladys Posselt Ondricek of Boston; LaSalle Spier of Washington; Stanley Sprenger of Philadelphia; Edith G. Waxberg of Providence. More students are heard in one day in the New York auditions than in two weeks in any other city. If the auditions of New York were stretched out in the same time limits apportioned to other cities it would take half a year.

Lewis Lane spoke at State Teachers College at New Britain, Conn., on Vocations in the Field of Radio (with special reference to musical activities).

Ralph Leopold has returned from a concert tour in Texas where he also judged for the Guild. He will summer in a suburb of Cleveland where he prepares new programs and writes his unique piano transcriptions.

Louise Vosgerchian, pupil of **Gladys Posselt Ondricek**, and former artist winner in the Guild has recently played three more times with the Boston Symphony.

Grace Gimbel, another artist winner, and pupil of her mother and **Mme. Vengerova**, gave a recital at Lasell Junior College Auburndale, Mass.

Allen Rogers, artist winner, pupil of **Carl Friedberg**, played recitals in New York May 5 and 24, and appears at University of Kansas City June 19.

Adi Bernard, a very new member of the Guild who arrived last summer in the U.S., shows more adaptability than many experienced Americans. After being a teacher in the Paris Conservatoire, she was arrested by the Gestapo, escaped miraculously, was decorated by the French Government; now teaches piano on Riverside Drive. After her first year in the Guild, as in the U.S., she is enthusiastic about the auditions and entered eleven pupils including a Diploma candidate (a former European student).

Isabel Hutcheson of Dallas, spoke in New Orleans on High Standards, at the National Catholic Music Educator's Association.

Mrs. Curtis C. Smith, president of Waco M.T.A., is making plans for their annual Bach Festival next year.

Anne Louise Petri and **Dorothy Noble Lord** of St. Louis, gave a two-piano recital at Maryville College.

Arthur Alan Olsen, pupil of **Theodore Bergman** of Minneapolis, and special prize winner, was presented by the Baldwin Piano Company in a recital at Oak Grove Seminary at Fargo, N. D.

Lourdes Lages, pupil of **Raissa Tselentis**, who just gave a creditable Town Hall recital, will soon sail for her native Brazil to tour South America in the regular season there. G. W.

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SCHOOLS AND STUDIOS

Edith Henry's Pupils in Engagements

Artists from the Edith Henry studios in New York and at the American University of Washington, D. C., are continuing to fill singing engagements during the late spring and summer season. Wilbur Vibrock, tenor, won the audition for the second NYSTA Young Artist Concert, held in March; Mildred Viebrock, soprano, gave a program for the Junior Guild of Plainfield, N. J., April 29; Robert Guy, baritone, was heard in recital at the University April 19; Hilda Henderson, soprano, was soloist for the Washington Music Teachers Association at the New Willard April 26; Charles Wood is in the cast of the Broadway musical Sally, Joseph Kendrick and James Bird are reengaged for the presentations of the Paper Mill company in New Jersey.

R. I. Conservatory Recital

PROVIDENCE, R. I.—The Rhode Island Conservatory of Music presented students of Herta Sperber in a concert on May 26 at the YWCA Auditorium in Providence. The program consisted of scenes and ensembles from Mozart operas, the Card Trio from Carmen and arias from Manon, The Barber of Seville, Faust, La Boheme and Porgy and Bess. In the second part of the program, Folksongs and Art songs of the French, Italian, English and Russian literature were performed. The young artists showed fine vocal material, thorough training vocally as well as musically. Their stage presence and sense of style gave evidence of sensible training.

Those who participated in the program were: Elizabeth White, Irene Kanazawich, Esther Souza, Kathryn McKiernan, Alice Girard, Marion Barnett, Alice Mooradian and Theresa Martin, sopranos; Cherida Gerry, Anita Arpin, mezzos; John Boland, Milton Wilson, Nicholas Lanni, tenors; Jess Hager, baritone. Maurice A. Lewis gave valuable support at the piano and a capacity audience was enthusiastic.

Louise Jenkins Presents Pupils

Pupils of Louise Jenkins appeared in two recitals the end of May. These recitals included classical song literature and arias from opera and light opera. Miss Jenkins introduced the singers and gave brief explanations of the operatic numbers. On the first occasion the following singers appeared: Betty Lou Trczinski, Mildred and Nancy Davis, Caroline Burr, Blanche Flexser, Madeline Moore, Lenore and Sylvia Singer. Later the studio presented Eleanor Doolan, Joy Stillman, Frances Bierhoff, Arlene Dennis, Bob Kolodin, Marguerite Corriveau, Ellen Morrison, and, substituting for a singer who was ill, Mildred and Nancy Davis in duets, and Sylvia Singer. The young vocalists sang well and gave pleasure to their hearers. Luther Larson provided accompaniments. D. B.

Musicales Given at Dolf Swing Studios

Two studio musicals were offered by artist-pupils at the Dolf Swing studios May 25 and June 6. These afternoons of music were distinguished by the excellent preparation for professional appearance demonstrated by the vocalists. Suitably selected song repertoire with a judicious choice of English compositions, varied with oratorio and opera airs, the latter being mostly from the classic school, were interestingly grouped. Good technical control, poise and commendable style were evidenced. All of the voices were above average, several were exceptional.

The first program presented Joan Hoerer, Lillian Holland, Joseph Boardman, Elliott Savage. At the second, Lila Honig, Richard Prahl, Donald Hammond, Vernon Spitaleri, and Vincent Amato were heard. Sigrid Ecklof Swing was the able accompanist for both occasions. M. C.

Barrows Singers in Recital

In Steinway Concert Hall, June 14, singers from the Studio of Harriot Eudora Barrows were presented in recital. Since each artist heard holds an excellent position in professional music life, several being nationally known, the standard of singing and interpretation was far above that of the usual spring studio-musicale. The program might have been designated as songs you like to hear, as the pleasant groups were composed of melodious airs and art songs of textual beauty and significance. To summarize briefly, luminous tone, impeccable diction and fine style were distinguished factors in the individual and total success. Warmly applauded by an audience that overflowed the hall were Ruth McIlvaine, Jane Davis, Dorothy Phillips, Dorothy Hunniford, Cantor Joseph Rosenfeld, Robert Gibb and John Herrick. The arduous accompaniment assignment was ably shared by Ruth Emerson and Beatrice Roberts. M. C.

News from Spier Studio

Singers from the New York studio of Miriam Spier include Lisa Kirk, soprano, lead in Allegro; Pamela Britten, in Brigadoon; Buddy Weed, summer replacement for the Lipton Tea radio program; Larry Douglas appearing in the musicale Hold It; Dorothy Dandridge making pictures in Hollywood; Eddie Wells and Ross Leonard broadcasting on WINS.

MIRIAM SPIER with "Buffy" at her summer studio, W. Nyack, N. Y.

Premieres by Kisch-Arndt Students

The New York College of Music presented the annual vocal recital of students of Ruth Kisch-Arndt on June 3 at Carnegie Recital Hall. The program included Ernest Bloch's Twenty-Second Psalm sung by Willie Thomas Jones, and the Bach Cantata No. 60 O Ewigkeit du Donnerwort with chamber music accompaniment and, as soloists, Harriet Friedenberg, mezzo-soprano; Willie Thomas Jones, tenor; Cornelius Reid, baritone. Two first performances were Saul and the Witch of Endor by Henry Purcell, with the figured bass realized by Benjamin Britten, sung by Phyllis Glick, Cesare Longo and Casper Roos; and Frederick Jacobi's Vocalise-Etude (Circe), sung by Elzar Levister. Appearing in other numbers were Marilyn Gingold, Harry Cotler, Seymour Mandel, Nancy Velleman, Elwood Kirkland, John Williams, Valarie Lamoree, Zetha Avery. Piano accompaniments were by Fredric Kurzweil, and other instrumental background by Frank Saam and Ernest Chambers, violins; Joan Smalbach and Charles Glover, clarinets; Nathaniel Jones, cornet; and James Hoffman, cello.

The performance of this interesting program reflected credit on the training given by Mme. Kisch-Arndt.

Active Schedules for Carson Artists

Charles Zakaib, baritone, is fulfilling engagements on the Pacific Coast. He has made appearances as guest soloist with the well-known male chorus, The Meistersingers in Richland, Spokane and Walla Walla, Wash. Mr. Zakaib, an artist from the Leon Carson Studios of New York, will continue his western tour until December, when he will return east for engagements.

Thomas Johnson, young American tenor and soloist at Middle Collegiate Church, New York City, was heard in recital at the New York Federation of Music Clubs' Biennial Convention at the Waldorf-Astoria; and at the Spring Luncheon of the Morning Chorale at the Hotel Pennsylvania. He appeared before the Women's Press Club of New York and as soloist with the Middle Collegiate Choral. At present Johnson is concertizing in the south and has been engaged as guest soloist, Central Methodist Church, Asheville, N. C., for August. He also is from the Leon Carson Studios,

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